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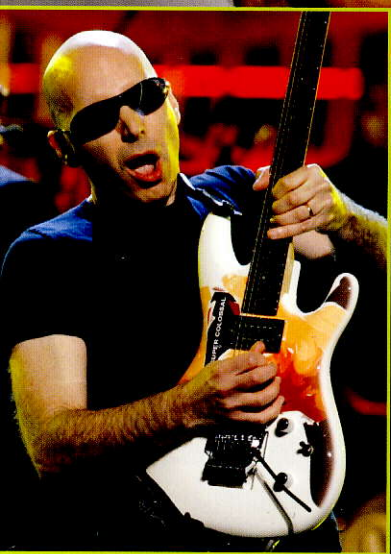
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MICHAEL JACKSON

Man In The Mirror:
Learn Tuck Andress's cool solo version!



JOE SATRIANI

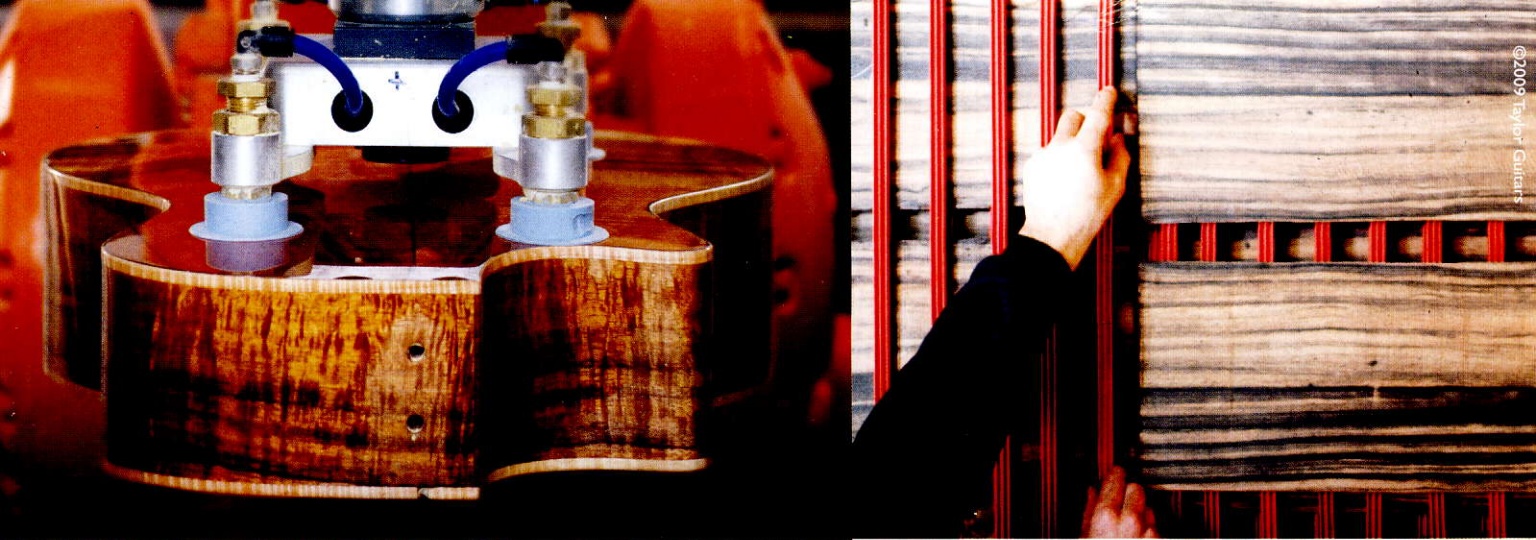
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BLUES

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STEVE ALLSWORTH

One of Guitar-X's top tutors Steve has been a GT writer for some time. One of the most skilled guitarists around, he takes huge pride in his transcribing.



RICHARD BARRETT

Currently touring with Tony Hadley of Spandau fame, and having worked with Faces/Who drummer Kenney Jones, Richie is a fabulous guitarist.



SHAUN BAXTER

One of the UK's most respected music educators, Shaun has taught many who are now top tutors. His album Jazz Metal was hailed as a milestone.



MARTIN COOPER

A tutor at BIMM Brighton, Martin's Rock columns are written with style and commitment. His 2006 album State Of The Union is available on iTunes.



GIANLUCA CORONA

Recommended to the Guitar Institute by Al Di Meola Gianluca has cast iron credentials. He studied at GIT with Scott Henderson and Brett Garsed.



GUTHRIE GOVAN

One of the world's great guitar talents Guthrie plays in prog band GPS and jazz-rock group The Fellowship. His CD Erotic Cakes is on Cornford Records.



PHIL HILBORNE

The UK's original techniques writer, Phil regularly plays guitar in We Will Rock You in London's West End. He also helped to launch GT back in 1994.



STEVE LANEY

A busy player on the East Anglian music scene, Steve had lessons from the incredible Colin Pincott and is a brilliant player in a variety of modern styles.



SCOTT MCGILL

US-born Scott runs the BA Hons course at BIMM Brighton. His book The Guitar Arpeggio Compendium and solo CD Symptom Imperative are out now.



DAVID MEAD

Ex-editor of Guitar Techniques, David is the UK's top writer of guitar tuition books. He's also currently working on the follow-up to his album Nocturnal.



BRIDGET MERMIKIDES

Guildhall and Royal Academy trained, Bridget is a Royal College of Music, examiner, a respected classical player and award winning blues guitarist.



STUART RYAN

Stuart is Head Of Guitar at BIMM Bristol, teaches at Bath Spa University and is a top solo acoustic guitar virtuoso. His debut CD, The Coast Road, is out now.



JOHN WHEATCROFT

Head Of Guitar at London's Guitar-X, John is a devastating player in all modern styles. He is also a top gypsy jazz and plays with John Jorgenson.



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Welcome

HAVING JUST BROWSED through this issue's contents it looks a bit like a 'GT Guitar Gods Special'. Leading the pack are three '60s stalwarts, one of whom re-wrote the book on guitar playing and the other two, in equally impressive ways, carried on where he left off and took the art to different places entirely. Four others - one a 'country gentleman' picker, one the father of instrumental rock, one a fusion monster and the other an impossible-to-categorise whacky genius - have scaled heights that the likes of poor old me can only look at agape. Of course I refer to Hendrix, Beck and Page; and Chet Atkins, Joe Satriani, John McLaughlin and Tuck Andress.

Richard Barrett's transcription of Jimi's superb Little Wing should give you hours of pleasure and also equip you to play one of the all-time great pieces of guitar music. Steve Allsworth's fantastic look at the modern side of Jeff Beck - whammy melodies, harmonics, gargles and all - will show you why this man is so often rated as the ultimate six-string 'voice'. John Wheatcroft tackles Jimmy Page's blues style with his usual 'no stone unturned' approach, delving into the nuances that separate him from his contemporaries.

Our second transcription, by Guthrie Govan, is Tuck Andress's solo guitar version of the Michael Jackson classic, Man In The Mirror. Guthrie has brilliantly interpreted Tuck's performance, but also brought some of his own ideas to the piece as well. Martin Cooper has an excellent appreciation of Joe Satriani as a modern guitar icon; while the quality of our feature on fusion genius John McLaughlin, written and played by Gianluca Corona, almost defies belief.

Finally, I'd like to introduce you to a brand new GT contributor. Steve Laney is a friend whom I've had the pleasure of playing alongside on occasion. While adept in all aspects of guitar playing, he is a master at the Chet Atkins style of picking. Check Steve out on MySpace at <http://www.myspace.com/stevelaneyguitarist> where you can see him performing several tracks in the Chet, Jerry Reed and Lenny Breau styles. Steve will be doing more features in the magazine in coming months so look out for this rather special player in the future.

In the meantime, have fun and I'll see you next month...

Mark



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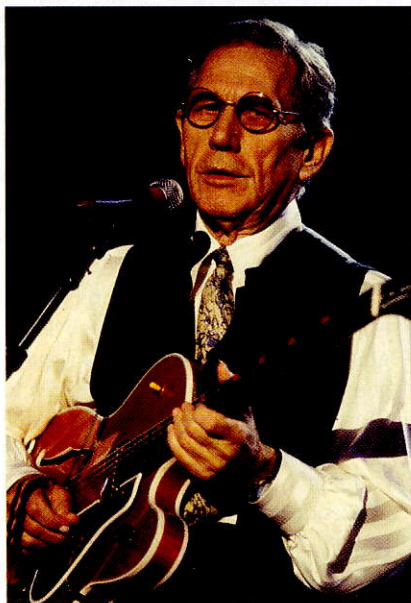
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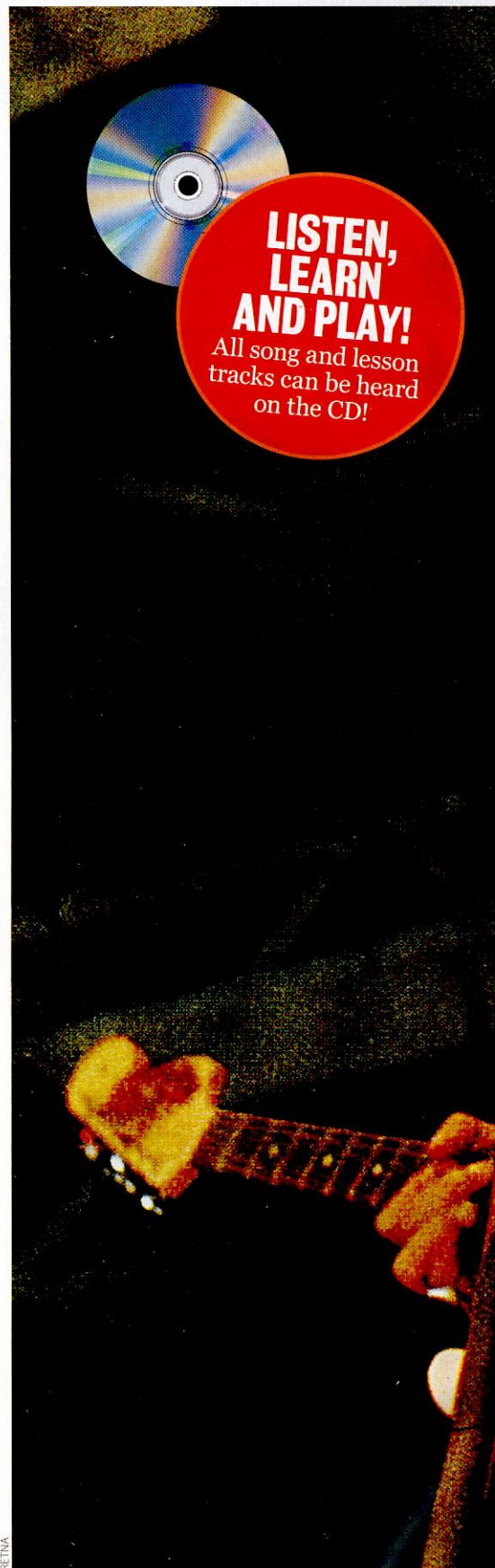
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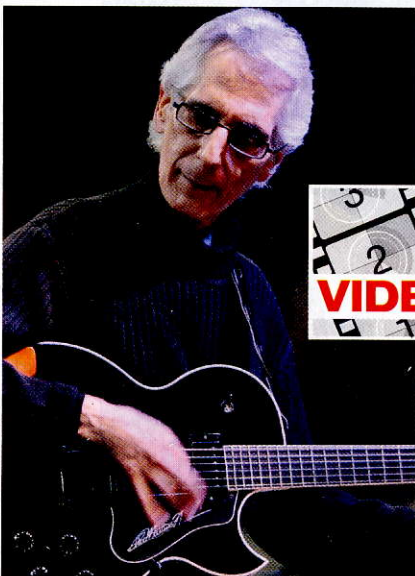
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ANDREW LEPPY / REDFERNS



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TalkBack

Write to: Guitar Techniques, 30 Monmouth Street, Bath BA1 2 BW.
Email: neville.marten@futurenet.com

MORE FEEL

The mention of the word 'feel' in last month's letters page got me thinking. What exactly IS feel? How do you define it? Does it necessarily mean playing slowly, in a bluesy way with vibrato and bends? Can fast players like Eric Johnson, or jazzers like Martin Taylor also play with feel, or does the very fact that they are playing lots of notes, automatically preclude feel from their work. Can Albert Lee play with feel, or is all that 100-notes-per-bar country stuff clinical by its very nature? I'd be most interested to know what the team's take on it is, and indeed what other readers' opinions are.

Michael Watling

You make some very interesting points there, Michael. I'd certainly say it's far easier to see feel in those players that are more deliberate and measured in their approach. And bluesy notes by their very nature evoke soul, so a Peter Green or a BB King would seem to have an instant advantage over an Albert Lee or an Eric Johnson.

However, in my experience the best players in any style or genre play with feel. Eric Johnson, while having the ability to blast out a zillion notes a minute, puts over an enormous amount of emotion in everything he does because he's a master at his craft and, for him, the quantity of notes is secondary to their quality.

Likewise Martin Taylor. Funnily enough Jason and I saw Martin play a couple of years back and, as people who thought they knew his playing



Martin Taylor: plays lots of notes, but has loads of feel!

STAR LETTER WRITE ONE AND WIN A PRIZE!

THE READING DEBATE

It's interesting that the reading debate has reared its not so ugly head again after a few years out of GT's letters pages. I seem to recall lots of this stuff going on in the magazine in the '90s and in Guitarist even further back.

The way I see it is it's simple. If you read, you are a better musician. Period. The cliché is old but true, that although human speech is a great form of communication it does not allow individuals to gain instantly from the thoughts of others, possibly even on other continents, via books, letters, the Internet and so on. So no person in their rightful mind would say that an illiterate man who spoke, however impressively, is as potentially rounded as another who could add to his eloquence, or pass his own eloquence on to others, using the power of the written word.

Surely, by the self same logic, any guitarist that cannot read others' music, or write his own music down for others to learn from, has to be an inferior musician over all.

I know that puts the Albert Kings of this world into an awkward situation: but think about it; had Albert been able to read and write music he could have passed his simple brilliance on to thousands of others and – just maybe – music would have advanced far more quickly than it has. I'd be interested to hear your thoughts.

Will Martin

The first argument you'll get back is, "Yes, but had Albert been able to read, would he have been the Albert King we revere so highly for his unschooled but incredibly meaningful way with the guitar?"

From my own perspective, I know I would have been a far better musician had I bothered to learn to read and write music. And to be honest I'm pretty sure that I wouldn't play with any less feel as a result of it. I know it's often said that pushing players through music schools produces 'cookie cutter' sound-alikes with no individuality; but I know that to be untrue. Jason and I have visited various music schools and actually played with some of the students; what so patently came across is that personality will always shine through. We watched some amazing young players – all on exactly the same course – demonstrate their very individual 'voices' on the instrument.

So, while most of my favourite players are indeed

pretty well, were expecting the usual pyrotechnics and so forth – and he certainly didn't disappoint in that regard. But Martin took his seat and, as the audience fell silent, played a few opening bars and Jason and I turned to each other, dumbstruck at the beauty of his touch. Martin wasn't bending strings or adding vibrato, but simply choosing perfect notes and executing them with the panache of

the maestro he is. That's feel, as surely as any crying Gilmour solo is.

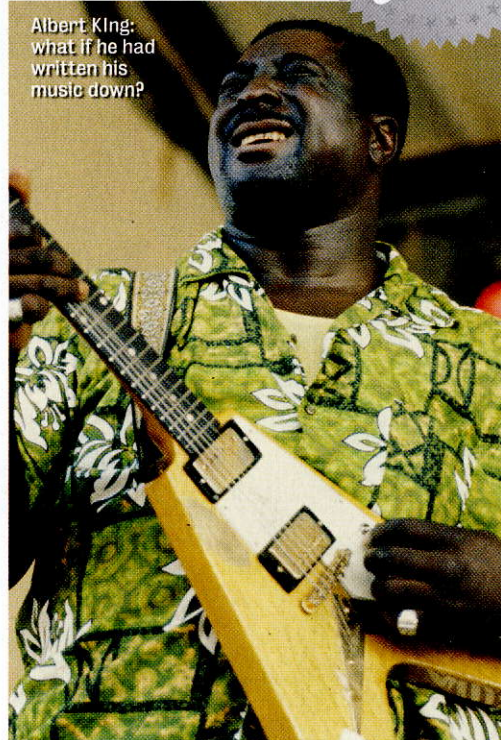
Of course, players in whatever style also have the ability to exhibit no feel at all, and whether or not we can put our finger on what it is about their work that doesn't connect with us, perhaps it's the lacking 'feel' element that leaves us cold. So, in summary, my very unscientific assessment is, if a guitarist 'gets to you', he/she is

obviously playing with some sort of 'feel'; whether it's a slow minor blues or a Paganini violin suite played on a scalloped-neck Strat.

DOOBIE DOOBIE DOO

First off I just want to say that Guitar Techniques is by far the best guitar magazine I have found. I stumbled across this mag one day when I was at a local

Albert King:
what if he had
written his
music down?



DAVID REDFERN / REDFERN

from the 'dark side' I have to concur with those that say reading must be beneficial. Also, when you consider that the bulk of the work that's done by guitarists is of the 'jobbing' variety – you play Top 40 numbers, sessions, stage shows, or with some name artist or other and the first thing you get on any such gig (other than the pub circuit or the local function band), is the 'pad' – the music for the set, the show or whatever. If you can't read it you're off. Next!

The truth is probably that intuitive players like Albert King will always co-exist alongside players who learn their theory, their technique and indeed their reading. And isn't that what makes it such an intriguing thing with which to be involved – at whatever level?

STAR LETTER PRIZE

Our friends at Sound Technology plc are donating a DigiTech HardWire HT-2 floor tuner pedal to the writer of our Star Letter.



READER'S LETTERS



Danny Kirwan: unsung genius of Fleetwood Mac version one...

bookstore. I had ended a subscription to another magazine because I got tired of them publishing tabs that I could find on the Internet and I was paying them to get something that was freely available.

Enter your magazine. From the first issue I bought, I was hooked immediately. While the price tag may be steep to some, when compared to other magazines the lessons you offer far outweigh the cost, and essentially two months of lessons (twice a month) here in the US costs the same as your magazine. I notice however that you have never done any Doobie Brothers. Might I suggest you cover their song, Without You? I have not found this one tabbed and I love the funk/rock of feel this number.

Robert Haack, Portland, Oregon

Yes it's expensive in the States, Robert – maybe you should take advantage of our frequent great-value US subscription offers! Thanks for the kind words about the magazine. Yes we have never covered a Doobies track, since apart from a few chart singles hits – Long Train Running, Listen To The Music and, later on, What A Fool Believes when Michael McDonald had taken over on vocals. I'll certainly check out the track you mention and, if other readers inundate me with emails asking the same, will certainly consider tabbing it.

EASIER TAB?

As an avid reader of the magazine for some years now I always go through it to see how much I can actually manage. As you have so often said in replies to letter writers in the past, one can always get a wealth of information and playing advice from it, no matter (almost!) what level or style of

player one happens to be.

While I'm more than happy to continue reading and learning bits from here and there, I'd really love to one day go through a track in its entirety and come out the other end with it completely, 100% learned. And that has rarely happened for me.

So, would it be possible to tab some tracks that are both relatively simple to play and at the same time wholly satisfying to perform? I'd love to be able to play my long suffering wife a piece of music all the way through, if only to show her that these £5.25s I spend every month are actually worth it. What about some of The Shadows' better quality songs – the real biggies – or even something like Albatross by Fleetwood Mac?

I bet I'm not the only reader out there that would heartily thank you for the experience.

George Hanson

Bridget Mermikides's recent beginner to intermediate classical series should have given you one or two neat pieces with which to impress the family, George. Of course, the tracks you mention are both electric guitar tunes

and so I completely take your point. It's very easy in our position to forget that readers aren't necessarily all into learning the harder stuff; and your letter has also reminded me just how satisfying it can be to play something, even something not too taxing, from start to finish with every nuance down to the last letter.

With that in mind you'll be pleased to know that next month is our annual Instrumental Issue, where every track is a no-vocals number that can be learnt as a stand-alone performance (with the fabulous GT backing tracks of course).

As it also happens, I've recorded two of the tunes myself. One is indeed a Shadows track and, for my money, Hank and company's finest – Wonderful Land. We've really tried to make it as accurate as possible, with all the fingerings exactly as Hank played them. I recruited The Wildcats' Roger Newell and John Dutton to contribute bass, and keyboard strings and horns, and so you should enjoy tackling this faithful reproduction of a massive Shads' hit.

Coincidentally you mention Albatross. Well, if you bought the original, chart-topping single you'll have, like me, also played its B-side to death. Jigsaw Puzzle Blues was the brilliant young Danny Kirwan's blues-meets-Django composition and, while a little less straightforward than Wonderful Land, is still attainable to most intermediate guitarists. For me it's one of the best instrumentals of all time – all one-and-a-half minutes of it. It still gives me a thrill when I make it all the way through, so I know exactly how you feel.

We've gone to great lengths to get the recordings and transcriptions dead right (YouTube has helped immeasurably with the fingerings, which was not possible years ago). So I hope these great tracks fit the bill.

Quotes from
the GT forum at
www.musicradar.com

Do scales, modes and arpeggios matter?

Musicegbdf When I started playing I knew nothing. I learnt some basic chords until good enough to join a band and starting gigging. When I improvised, my solos were just by knowing where to put my fingers to get the note I wanted. I stopped playing until about 5 years ago and this time I have followed the knowledge path. I now understand what I am doing (mostly), but my playing has become sterile and predictable. I have now decided to use a fusion of my early years and today's knowledge base and ignore the 'how' in favour of what I hear. So do scales, modes and arpeggios matter?

Barney Do you need them to be a good player? No I don't think so. Do you need them to explore different possibilities and improve at a better rate? I think so. But they are not the be all and end all of music...that's you as a person and your creativity.

Clarky I suspect you mean: does practicing scales, modes and arps matter? Yes it does. You need to know 'where' things are on the neck and how to get your fingers there. I would not spend much more than a 1/3 of your time practicing technique though; devote the majority of your time to learning songs and interweave it with some technique work...

Ericthweary I was watching some Earl Slick interview clips and he said he learnt theme tunes from TV shows; he would have to listen really hard once a week to try to get it in his head and under his fingers and then try to play along the next episode. Unfortunately I have crap listening skills and, crap theory knowledge...

Wilber No, good music matters. However scales and arps make this a lot easier for us.

Saturnfive Wow! That was great! A lot of illumination in there...

Mattstevens All theory is another tool. It's like a painter using more colours – listen to Ornette Coleman, try using more 'outside' notes. I look at notes as being 'in', 'less in', 'out' or 'very out'. Use less scales and think of chord arpeggios mixed with chromatic notes – boxes are your enemy!

Fr4nkus Play slower then – give yourself time to think.

Mattstevens Boxes rot your brain – try soloing on one string for a bit!

FOCUS ON YOU "MY FAVOURITE THINGS..."

Les Marquis thinks these are the best guitar things ever – why not send us yours, get your name in print!

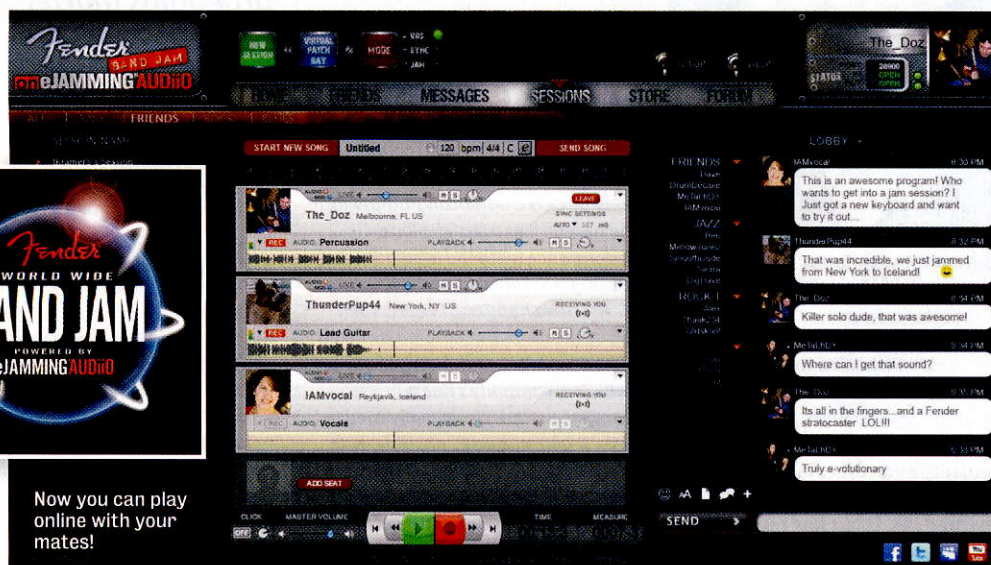
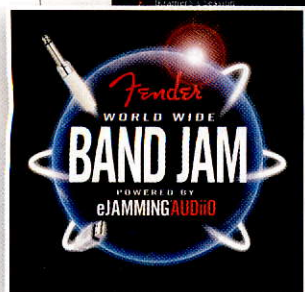
- GUITARIST:** Pat Metheny - the notes drip like liquid gold from his fingertips
- ALBUM:** King Crimson, Discipline - pushing the envelope sonically, technically and rhythmically
- TRACK:** Samba Pa Ti - sensual, joyous guitar playing from Carlos Santana
- SOLO:** Mill Street Junction, Live In The Air Age - Bill Nelson just takes off, and you take off too
- LICK:** John Platania on Van Morrison's Into The Mystic - a beautiful change into the chorus
- GUITAR:** Wilson Rapier Deluxe - easy, low action, and a maple neck you can dig your fingers into
- AMP:** Carlsboro 200W PA valve amp - beast of an amp with a beast of a sound
- EFFECT:** WEM Copycat - when is a guitar not a guitar?
- GIG:** King Crimson, Liverpool University, 1981 - Adrian Belew plus Robert Fripp equals epiphany
- ROCK MOMENT:** Unexpected sighting of Robert Fripp jamming in the wings on Peter Gabriel's first tour!



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Intro

• GUITAR TECHNIQUES • JUNE 2010 •



Now you can play online with your mates!

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FENDER AND eJAMMING are proud to announce an exclusive long-term agreement to jointly market and co-brand each others' products and services. The agreement is highlighted by eJamming AUDiO, eJamming's breakthrough software technology. eJamming AUDiO provides synchronised streaming live audio over the Internet in real time, enabling musicians and singers anywhere in the world to create, play and record together live and online, while experiencing no discernible latency on their instruments. Now any musician - beginner, student or professional - can collaborate, create and record music with other musicians and singers in a

real-time online session!

"Fender is a company that has always been known for innovation, and this is another important way for us to connect with our customers and their evolving needs by offering them the ability to musically connect with each other online in real-time," said Richard McDonald, Fender senior vice president of global marketing. "We're very proud of this association, and we look forward to all of the creative collaboration that musicians worldwide will be able to experience through this exciting product." Visit www.fender.com/eJamming for further information on eJamming AUDiO.

Exclusive U2 photo exhibition

PROUD CAMDEN has announced a special photographic exhibition, U2: The Early Years by award-winning photographer Colm Henry. It is an exclusive, never-before-seen photographic exploration of one of popular music's most successful and critically acclaimed groups. Set to run over lead singer Bono's 50th birthday, the exhibition charts the group's beginning from their first gigs and photo shoots, up until the filming of Rattle & Hum.

A freelance photographer working on emerging Irish music magazine Hot Press, Colm Henry came across a young and unsigned U2 when they were featured in the publication. Gaining the band's trust Henry was asked to photograph them on a regular basis, and was afforded a unique insight as they grew from an enthusiastic



local band into one of the world's most recognised names in music.

Henry says: "We were both learning together really, honing our trades. I was just starting out and so

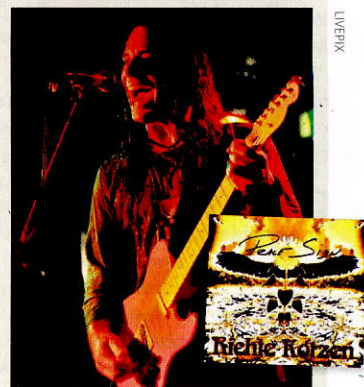
were they. I wasn't a pushy kind of person - I think they appreciated that. They trusted me to get a good shot." Visit www.proud.co.uk for further information.

Pino Forastiere:
acoustic virtuoso



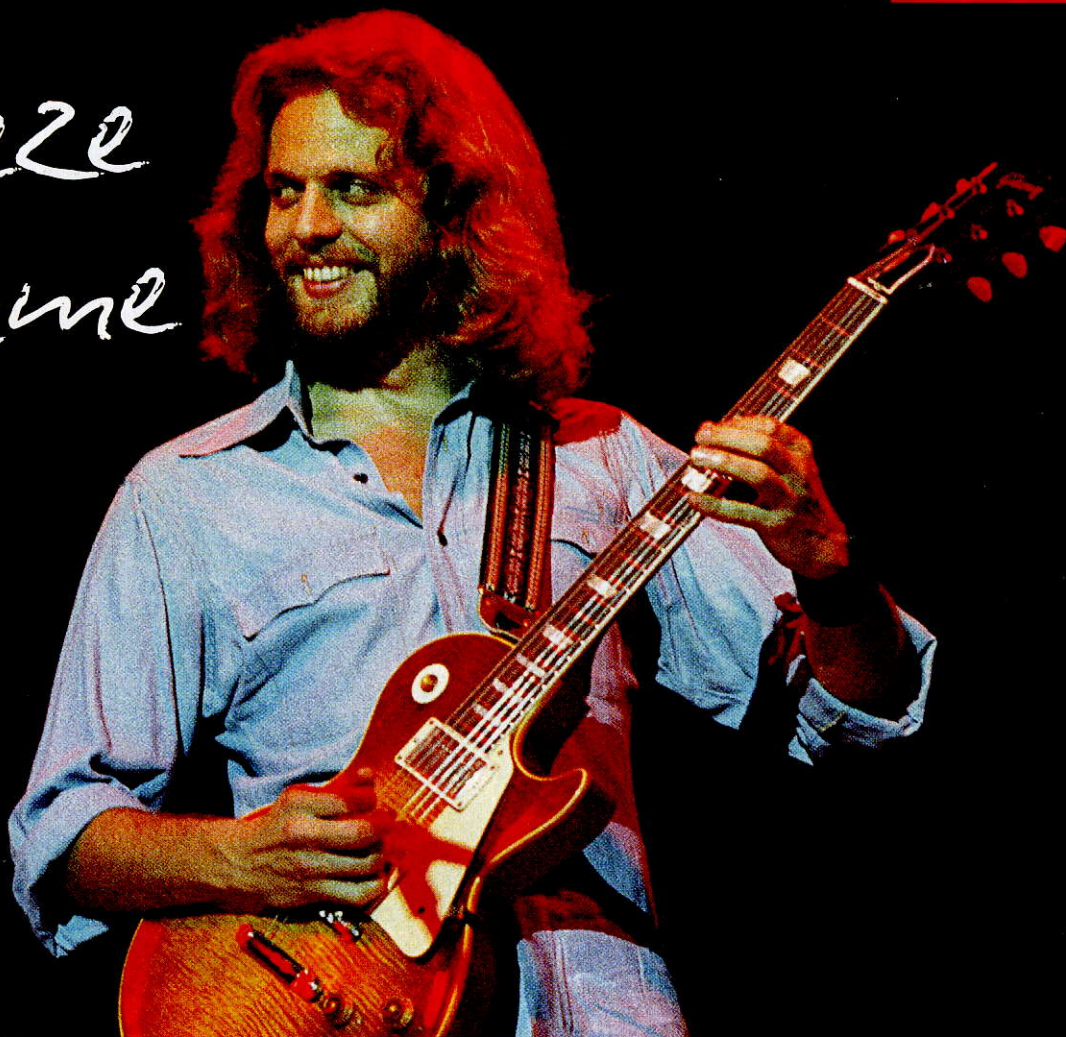
Acoustics in London, Leeds & Bristol...

Three of Europe's finest contemporary acoustic guitarists are coming together this May for a special show in three UK cities. Specially chosen for the concerts are Jon Gomm, described as "One of the world's most gifted and inspirational guitarists", Italian guitar legend Pino Forastiere of US guitar label Candyrat Records, and Guitar Techniques magazine's acoustic guru Stuart Ryan, a fantastic solo performer. The Guitar Night event takes place at Passing Clouds in Dalston, London on May 13th, then moves to The Brudenell in Leeds on the 14th and finally to Bristol's South Bank Club on the 19th. On May 16th there will also be a one-day masterclass in Leeds. Visit www.jongomm.com/masterclass for further info.



Kotzen is back!

Following the success of last year's UK tour, guitar virtuoso Richie Kotzen has just announced three UK dates for June as part of his 2010 Peace Sign World Tour. The dates are: June 17th at the O2 Academy Islington, London; June 19th at the Club Academy, Manchester; and June 20th at The Classic Grand, Glasgow. The tour is in support of Richie's latest release, Peace Sign, a milestone album for Richie as it marks his 20th solo release. Richie is touted as one of the best guitar players in the world. He possesses a voice on par with some of the rock and soul greats and is highly regarded as a songwriter. He is one of very few artists to have been graced with not one, but two, Fender signature guitars. Tickets are available from www.ticketweb.co.uk and other reputable outlets. Visit www.richiekotzen.com for info.

freeze
frame**WHO?** Don Felder**WHEN?** 11th May 1977**WHAT?** Adding some of his incredibly tasteful (and tasty!) guitar to one of The Eagles' classic songs...**WHERE?** Concert in The Netherlands**GUITARS:** Over the years Felder has used innumerable instruments both in and out of The Eagles. But he lists "Gibson Les Paul, Fender Strat with custom pickups and wiring (he often winds his own at the Seymour Duncan factory!), Fender blackface or tweed Deluxe amp, chorus, echo unit and Herco custom picks" as indispensable requirements. Here he's playing a Les Paul Standard.**DID YOU KNOW?** Hailing from Gainesville in Florida,

Don went to school with Tom Petty (to whom he taught guitar), and his own first band, The Maundy Quintet, included future CSN&Y star Stephen Stills. Felder was also friends with multi-instrumentalist Bernie Leadon, and when Bernie joined The Eagles in 1971 he suggested Don also move to L.A. After he had finally relocated, Eagles producer Bill Szymczyk drafted him in to beef up the band's sound with some slide guitar on Good Day In Hell from their third album, On The Border. He accepted their immediate invitation to join the group, but ironically it was this rockier direction that eventually forced his old friend Leadon to quit, to be replaced by Joe Walsh. Felder's main claim to Eagles fame is his composition Hotel

California, which became the band's biggest song. As Felder states in his autobiography *Heaven And Hell*, he constructed the song very much with the other Eagles in mind: "With Joe on board, it was a new challenge for me to come up with parts that would outdo him, against which he could retaliate and come back with something that was equal to or one up on me. I knew I couldn't write a complicated drum track for someone who was singing too, but I could write a song that suited Don's voice, and one that Randy could provide a good bass backbeat to. Joe, Glenn, and I could take center stage and blow the audience away with some haunting guitar solos, I thought, so I wrote two guitar parts in descending harmony."

PHIL HILBORNE'S ONE-MINUTE LICK REWORKING THE BLUES



♩ = 130 fast ♩ = 90 slow

A7

E
B
G
D
A
E

1

3

One of the most attractive but sometimes most frustrating things about playing the guitar is that exactly the same notes can be played in so many different ways. No matter what the idea is, it is always wise to seek out other ways of playing it. This month we see a two-bar A blues scale phrase (A C D E^b G A) played twice, using very different fingerings. The first two bars are very conventionally fingered while the second two are more adventurous. Hopefully, this will illustrate how it is always good to re-work and re-finger your licks. Try it - you never know what you might stumble upon!

WHAT STRINGS DO YOU USE?

ELLIOTT RANDALL



Elliott Randall:
studio guitar
legend

We ask a famous guitarist all those little questions you really DO want the answers to. This month: Sessioneer extraordinaire, Elliott Randall...

Do you have a type of pick that you can't live without?

I have been using the Manny's extra-heavy for as long as I can remember. I have hundreds of (personalised) picks. For certain gentle acoustic guitar parts, I will ease into a medium gauge, but not very often.

If you had to give up all your pedals but three, what would they be?

That's not a fair question! Kidding aside, I absolutely love the pure sound of guitar-cable-amp, but often a pedal or two are called for, and I have pedals for every occasion. The key word here is 'appropriateness'.

Do you play another instrument well enough to be in a band?

I was a rather accomplished drummer for many years, but my life's priorities found this skill moving down the list... (I studied with Bernard Purdie for a number of years, which was a mind-expanding experience – not just about drums, but about ensemble playing and music as a whole.)

If a music chart were put in front of you, could you read it?

Of course! Reading increases any guitarist's skill set, not to mention that it opens the doors to some of the finest recording opportunities, in which being able to read is a 'must'.

Do guitar cables really make a difference? What make are yours?

Cables do indeed make a difference. Any chain is as strong as its weakest link. The sounds of a great guitar and amp combination can suffer enormously from an inferior cable. Lately I've been offered deals with several new-ish cable manufacturers, and while I look forward

to road-testing some of them, Whirlwind have been my cable of choice since the '80s - great quality, and total dependability.

Is there anyone's playing (past or present) of which you're slightly jealous?

No. It's about appreciating your fellow instrumentalists – it's not a gun fight or pissing contest. If you see it as one of those two, I suggest finding a job in wrestling, or becoming a music critic - or perhaps join the armed services. Having said that, there are many guitarists whom I admire greatly.

Your house/studio is burning down: which guitar do you salvage?

That would be my 1963 Stratocaster, which has been my main axe since 1965. It is the only material possession that I would not have a sense of humour about losing.

What's your favourite amp and how do you set it?

I have several favourite amps. I have been using the same Fender Super Reverb since 1969; it's customised to the hilt, and delivers whatever I'm looking for – every time. I also really like some of Marshall's latest products – their R&D team are coming up with some beautiful new sound recipes.

What kind of action do you have on your guitars?

I set different actions (string heights and gauges) for different guitars.

What strings do you use?

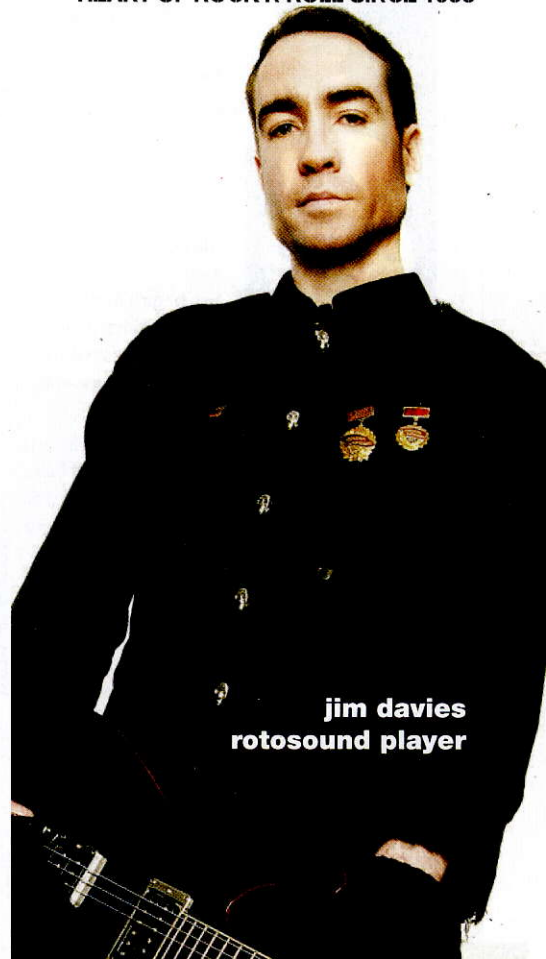
For many years, I used D'Addario strings fairly exclusively. They are dependable; I can get boxes of specific gauges rather than complete sets, and they are a very customer-oriented company. Their Phosphor Bronze acoustic strings are my absolute fave, and always grace my 1973 Martin D-28. Electro-Harmonix now manufacture strings (for electric) that I absolutely love. They are incredibly 'live' and they keep their freshness longer than most. I have also recently been sent hand wound strings from a Canadian company called 'Wyres' – I'm in the process of testing these now, and so far am very impressed. My 1962 Guild Starfire III is outfitted with flat-wound heavy gauge strings, for a big, full jazz sound, and my '63 Strat has arguably the lightest top strings in existence - .009, .010, .013, .026, .038, .048. This way, the bending possibilities are ridiculous – I can bend up a 4th or even a 5th with the top three, and the heavy bottoms fill out the chord textures. Oh, and I've had the same Gibson bass frets sitting on the rosewood neck since 1972 – I think they're made of Kryptonite!

What are you up to at the moment?

These days I enjoy spending a lot of time producing records for artists – which has been a consistent joy for me since the late '60s. It's one of the most satisfying activities ever! I do a comfortable amount of recording for other people's records – most of this is in my studio(s) at my home, where I can choose from a large arsenal of guitars, effects, amps and great outboard gear. I teach a small-ish number of guitarists, which brings me great pleasure, as well as giving masterclasses and lecturing at colleges and universities. As far as playing live, I do Elliott Randall & Friends shows from time to time, but this will be on hold for a little while, as I've recently accepted the principle guitar chair in the West End production of HAIR. I swore I'd never do a Broadway show again – but this is an exception. I love the music, the 12-piece band is an absolute killer, and the entire NYC cast have flown over for a six-month stint, and I must tell you, they are the best group of singers/actors/dancers I've ever had the pleasure of performing with. There is also a lot of info on my website (www.elliott-randall.com) with many particulars about my gear and influences.

ROAD TESTED

ROTOSOUND MUSIC STRINGS - AT THE HEART OF ROCK N ROLL SINCE 1958



Jim Davies
Rotosound player



into the music
www.rotosound.com

That Was The Year...

1977

Yamaha's best, jubilee
buses & extra terrestrials

GIBSON introduces a new serialisation method for their guitars. The company also begins to produce their ES-350T Thinline guitar again which was

discontinued in 1963. This time it has a single rounded cutaway body, twin humbuckers and a full 25 1/2 inch scale but it will survive only for another four years.

SADLY Elvis Presley, Bing Crosby and Marc Bolan leave this world and Lynyrd Skynyrd disband after the tragic loss of three key members in a plane crash. Newly born are John Mayer, Joe Bonamassa and Coldplay's Chris Martin. New kids on the block include Dire Straits, INXS, Whitesnake, Def Leppard and Stiff Little Fingers.

IN SPITE OF PUNK being very much in vogue, more established bands still chart well with albums. Rumours by Fleetwood Mac, Seconds Out by Genesis, Steely Dan's Aja, News Of The World by Queen, ELO's Out of the Blue, Sneakin' Suspicion by Dr Feelgood, Steve Miller's Book of Dreams, Deceptive Bends by 10cc, Rush's A Farewell To Kings, Going For The One by Yes, Journey's Next, Heroes by David Bowie and the eponymous debut album from Foreigner. Pink Floyd release Animals and as part of its ongoing evolution David Gilmour orders a new custom 21-fret, birds-eye maple neck with Fender decal for his much loved black Stratocaster.

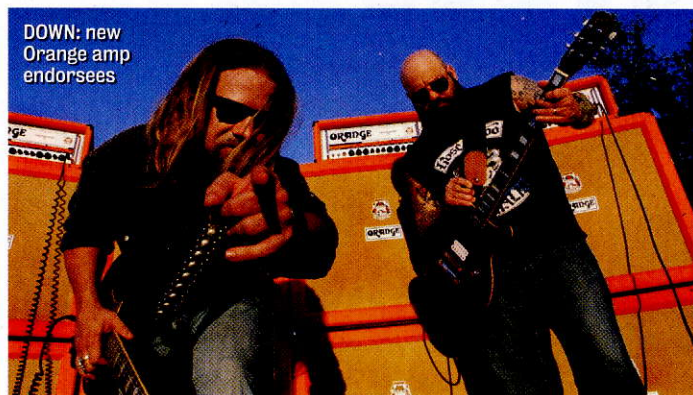
BIGGIN HILL HOSTS the Silver Jubilee Air Fair and the Queen commences her Jubilee tour in Glasgow. Celebrations take place throughout the UK to mark her 25 years of reign. London Transport's Silver Jubilee buses are launched, Ford introduces the second generation of their popular Granada, Concorde begins a regular supersonic service

between London and New York and the extension of London's underground to Heathrow Airport is opened.

CHARVEL produces its first catalogue packed with all things Fenderish including bodies, necks, fittings and hardware, all available as high quality replacement parts. A popular purchase is their '52 Telly Kit which offers a financial advantage to buying the parts individually. They don't supply pickups but literally everything else can be replaced or upgraded with ease.

RED RUM wins the Grand National for a third time, The Big Ear radio telescope receives the WOW-signal from deep space, named after the notation made by a volunteer on the SETI (Search for Extra-Terrestrial Intelligence) project.

YAMAHA contacted Carlos Santana in 1976 wanting him to endorse their new SG2000 guitar but he had reservations saying it was 'too light and didn't resonate' like he wanted. Rather than walking away he redesigned it and introduced new features. In their 1977 catalogue the new SG2000 boasted heavier woods, three-piece laminated neck using the T-Cross System and a brass Sustain Plate beneath the tailpiece. It worked beautifully; Santana used it and it has often been deemed the best Yamaha guitar to date.



DOWN: new
Orange amp
endorsees

Orange signs 110 endorsees

Orange Amps have announced that a hundred and ten new endorsees have just been signed. Coming from both sides of the Atlantic, the new endorsees include some of the best new and up-and-coming bands as well as established acts across all genres. Added to the list of endorsees are Mastodon (Grammy nominated and 2009 Billboard Top 20 Album), Dandy Warhols (Peter Holmström), Dead By Sunrise

(Amir Derakh, Ryan Shuck, Brandon Belsky), Dillinger Escape Plan (Jeff Tuttle), DOWN (Pepper Keenan, Kirk Windstein), The Veronicas (Mike Sherman), The Gallows (Stuart Gill-Ross and Laurent Barnard), Bring Me The Horizon (Lee Malia and Matt Keen), The Ataris (Bryan Nelson) and The Strokes (Nick Valensi). Visit www.orangeamps.com for further details.

Become a guitar teacher!

My Guitar Lessons is intended to show guitar players how to use their skills to earn in excess of £25,000 a year. The service explains how to become a guitar tutor, earn as much as you need and take holidays when you want to.

Simon Devlin, Founder of My Guitar Lessons said, "The idea came to me when a respected guitarist wanted to set up a successful guitar teaching business like I had done 18 months previously. I was able to show Andy how to become a legitimate teacher, get him CRB checked and insured, and how to best show the tax office his earnings. Within three months Andy had 10 students and was earning almost £1,000 a Month".

My Guitar Lessons have added to the service, offering a complete package giving you the additional



benefit of exercises and songs to teach to students, professionally branded business cards and posters, a personalised website, email address, full training, finance software and more. Prices start from just £8 a week. For more information please go to www.MyGuitarLessons.co.uk or call 07986 370658.

HOT FOR TEACHER YOUR RGT TUTOR

RGT
Rhythm & Guitar Tutor

WHO? Jordan Humber **TOWN:** Southampton
STYLES TAUGHT: Rock, blues, acoustic, country, jazz
SPECIALITY: Acoustic, rock, country **LEVELS:** From beginner to advanced, lessons tailored for each student; RGT grades if desired **READING:** Yes, if required (not a pre-requisite) **CHARGES:** £20 per 1hr lesson
SPECIAL: Fully-equipped music room/studio; can record lessons/video recaps; CRB checked **TEL:** 07812 191645
EMAIL: jordan@jordanhumber.co.uk



Jeff Beck

Guitar Giant



With his first album for seven years Jeff Beck continues to push the boundaries of guitar playing. **Steve Allsworth** takes an in-depth look at his 'modern' period...

ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: D/Dm	<input checked="" type="checkbox"/> Whammy bar control
TEMPO: 60/120bpm	<input checked="" type="checkbox"/> Picking hand technique
CD: TRACKS 4-5	<input checked="" type="checkbox"/> Slide technique

FOR OVER 40 years Jeff Beck has been at the forefront of British rock as a multi-platinum solo artist. In that time he has veered from the bluesy Yardbirds to hard rock alongside Rod Stewart in The Jeff Beck Band and The Faces. Following that was his seminal fusion period including Blow By Blow (1975) and Wired (1976) which saw Beck challenge people's notions of what the guitar should sound like. We're covering Jeff's modern era, from Guitar Shop (1989) to Emotion and Commotion (2010). Within this period Jeff dabbles in a huge variety of styles ranging from Southern rock to jungle with almost everything in between.

Whilst it's impossible to include every nuance of Jeff's playing, we've presented ten ideas that showcase some of his most important techniques. Implicit in this look at his modern style is that you study his sublime touch, particularly with the picking hand. This is characterised by deft manipulation of the whammy bar, volume and tone pots. If you watch any of his performances, you'll witness this ceaseless ballet first hand.

These aren't just gimmicks however, but a necessary part of his communication of musical ideas. Although Jeff occasionally uses a pick, the majority of his playing since the '80s has been with thumb and fingers, since it offers him better tone, control and speed. All the examples (grouped together in one track on the CD) should therefore be played flesh only, so this will give you a chance to build up those calluses!

INDIAN STYLE SLIDE MELODY

Jeff's ethnic exploration often shapes unusual melodies since they're frequently based around vocal lines. The intro to Nadia is a great example of the vocal inflections that a slide can offer. This melody is loosely in the tradition of Indian Classical players such as Vishwa Mohan Bhatt mixed with Jeff's electric style, so you'll find several fast sideways slide movements that mimic typical microtonal inflections. This is key to the Indian flavour as is the constant mixing of

“His sublime touch is characterised by deft manipulation of the whammy bar, volume and tone pots”

key centre from major to minor. This is great when playing over a static D5 drone (typical of a lot of sitar based improvising).

MELODY

Tracks ranging from Nadia and Angel to Declan and Never Alone all feature Jeff's unique approach to melody. The pure, lyrical nature is in part due to Jeff's varying touch and tone. Very slight scoops, whammy bar bends and vibrato, together with huge amounts of cavernous reverb really help the notes sing.

NATURAL HARMONIC MELODY

With some practice, there are some stratospheric natural harmonics loitering below the 5th fret. Jeff manages to harness them to create entire melodies; if you've ever heard his breathtaking version of Somewhere Over The Rainbow, you'll know what I mean! Entire scales can be built using the natural harmonic nodes (see boxout)

so it's very worthwhile mapping out the harmonic notes on each string.

DROP D RIFFING Jeff's hard rock influence sees drop D and even drop C tunings used for a heavier sound. The ZZ Top meets Van Halen nature of this riff has a dominant 7th/Mixolydian flavour due to the presence of the C natural. The slight country twang is down to the sliding 3rds and open-string pull-offs. Fingerstyle technique also makes the chord shape-based nature of the riff easier, since string skips are more natural.

SLIDE EMULATION

This is a fantastic technique that mimics the sound of a slide guitar (and sometimes even the blues harp) since the whammy bar can have a very natural glissando effect. Scoops can give a very pleasing semitone approach (again, especially from minor to major 3rd) and also pre bends, whilst doops mimic the opposite slide down; great for catching minor 3rd to 2nd bends. Check out tracks such as Savoy, Stand On It and Grease Monkey for more of these ideas.

MIXOLYDIAN RIFFING

Jeff is extremely fond of the major scale's fifth mode, as used in tracks such as THX38, What Mama Said and Savoy. The major scale with a minor 7th (D E F# G A B C) lends itself very well to this vaguely Middle Eastern rock fusion sound. Open-string pull-offs are another one of Jeff's trademarks - his Les Paul and rock and roller Cliff Gallup influence coming through - which in this example make use of the open D as a pedal note.

MIXOLYDIAN LICK

Jeff likes to use these close 'crunchy' harmonies when improvising blues lines. Typically, minor and major 2nd intervals are played rapidly between two strings (thumb and first finger) and often moved up and down the fretboard chromatically. I've extended the idea to include some more notes from D Mixolydian, so both shapes will work happily over a D7 chord. »

GET THE TONE



Whilst most of Jeff Beck's magical tone comes from his fingers, your starting point is a simple enough Strat through Fender or, more usually, Marshall amps. The key to his whammy bar antics is a floating vibrato system, so you need to make sure you can pull the bar up by at least 1½ tones. Plenty of reverb will give you the desired sound for his melody and natural harmonic ideas.



TRACK RECORD For reference when compiling this article, I've gone back to the incredible Jeff Beck's Guitar Shop (1989), Who Else! (1999), You Had It Coming (2001), Jeff (2003), and his brand new album Emotion & Commotion. If you want to see a live performance that highlights every one of his amazing techniques, the Live At Ronnie Scott's DVD is an up-close look at the man in action with an awesome quartet!

Jeff Beck: The most admired electric guitar player of all?

TECHNIQUE **FOCUS**

HARMONICS

When a string vibrates we hear what's known as the fundamental frequency, while quieter vibrations occurring between points along the string (known as nodes) are referred to as overtones. The fundamental and overtones when sounded together are perceived as a single tone and produce what we know as timbre. Natural harmonics essentially damp all the other overtones, so all you hear is one pure tone. Each harmonic is a multiple of the original fundamental frequency. A good example is the 12th fret, which is the half-way point of the string (an octave harmonic). The 1/4 point (at the 5th fret) is therefore a two-octave harmonic of the same note. Most of the usable harmonics tend to be below the 12th fret, but below the 5th fret they are spaced closer together and are represented as decimal points between the frets. This is how we come up with such gems as the two-octave septimal minor 7th harmonic at fret 2.7! It's a little flatter than a normal minor 7th interval, but works well if you're trying to imply the sound of a dominant 7th chord.


TAPPING

Occasional forays into two-handed tapping prove that Jeff is no slouch when it comes to more traditional 'shred' techniques. His approach is often chromatic or used for trills, but he sometimes employs familiar scale shapes as in this example. The double tap creates an interesting variation on the traditional triplet idea, but it means more notes have to be crammed into a very short space.

BECK BLUES

Unconventional note choices and whammy bends characterise Jeff's approach here. Notice the standard shape 1 D minor pentatonic and emotive whammy bar bends to b5th and 9th degrees. The gargle technique can be performed forwards or backwards. The bar 'flick' is the key to getting the bridge to rapidly vibrate (make sure the bridge is set to 'floating' for up and down bends).

WHAMMY BAR HARMONICS

Jeff often creates entire melodies just from one natural harmonic and then uses the whammy bar to bend the pitch accordingly. This is an incredibly difficult technique to master, since it's all based on feel - you are effectively bending the bar to 'virtual' fret positions. Initially you'll need to hear and feel the difference between a semitone and a tone, just like you do with string bends. 

JEFF BECK IDEAS

CD TRACKS 4

EXAMPLE 1 The fast sideways slide flicks need control or the intonation can sound sloppy. The best method of mastering this is to slowly play an

entire scale up and down one string using a single movement with the slide so you develop a feel for the distances between the frets.

Half-time feel
♩ = 60 D5

EXAMPLE 2 The whammy bar scoops can usually be performed with the m, a and c fingers, leaving the thumb and first finger free to play the notes.

Jeff often uses his thumb and fingers to depress the bar, but you need to find a comfortable way to perform the technique that works for you.

EXAMPLE 3 The higher harmonics can be tricky to master at first. If all you're getting is a dull thud when attempting the harmonics at frets 2.7 and 3.2 (see Technique Focus), it can be for several reasons. Often they won't

sound if you're not on the bridge pickup or your tone control is backed off too much. It could be your finger is in the wrong position or you're simply using too much of the flesh to play the harmonic so it damps the string.



JEFF BECK IDEAS

CD TRACK 4

EXAMPLE 4 The second bar is typical of how Jeff often plays with time signatures in his riffs. This simple technique can be quite useful if a riff is

sounding too regimented in 4/4. Here two beats are added to some bars making them 6/4, to make the riff feel slightly 'off balance'.

EXAMPLE 4 Musical notation for a guitar riff in D7, 4/4 time. The tempo is marked $\text{♩} = 120$. The notation shows a sequence of bars with guitar-specific instructions like BU (bend up), 3 (triplets), and 0 (open string). The riff is written in standard notation and guitar tablature.

EXAMPLE 5 Bar 6 is a great slide emulation lick that's quite easy to master. It involves holding the bar down as you move from the third

string to the fourth string (producing a pre-bend). You need to be quite subtle, though, as anything more than a semitone sounds wrong.

EXAMPLE 5 Musical notation for a guitar riff in D9, 4/4 time. The notation shows a sequence of bars with guitar-specific instructions like w/bar (with bar), PB4 (pre-bend 4), PB7 (pre-bend 7), and scoop. The riff is written in standard notation and guitar tablature.



JEFF BECK IDEAS

CD TRACK 4

EXAMPLE 6 This riff has a 16th-note phrasing of 6, 6, 4 so spreads across the beat nicely. In bar 3 this changes to 6, 4, 6 to create a cool variation.

As with any pull-off, hammer-on manoeuvre, your main concern should be even note rhythms, particularly as they aren't in standard groups of 4.

D7

1 p p p p p etc

3

EXAMPLE 7 At this tempo, your main difficulty will be maintaining a fluid rhythm between the thumb and first finger. There should be a natural

muting of each string as you travel between the two, so you shouldn't have to worry about note 'bleed'.

D5
8va throughout

p 1 i p i p i etc

C5

3

EXAMPLE 8 Comfortably moving between 32nd notes and 16th note triplets is the trickiest aspect of this lick, so practice it at a slower tempo

at first. This will ensure there's no fudging of notes. Also watch that the fretting hand fingers don't sound the adjacent third string.

D

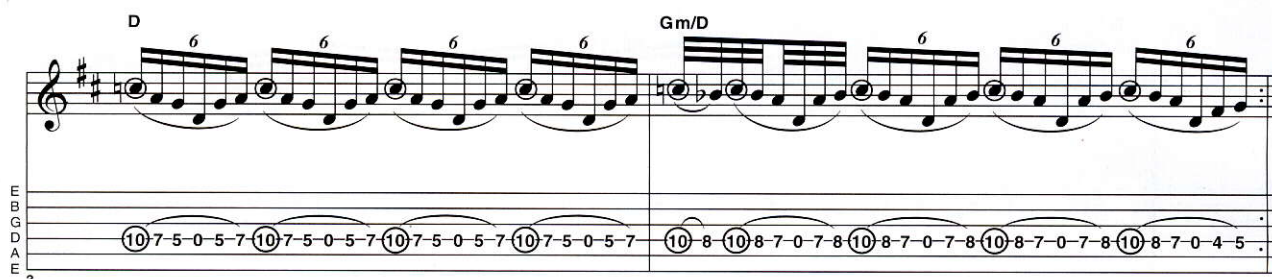
Gm/D

1

JEFF BECK IDEAS

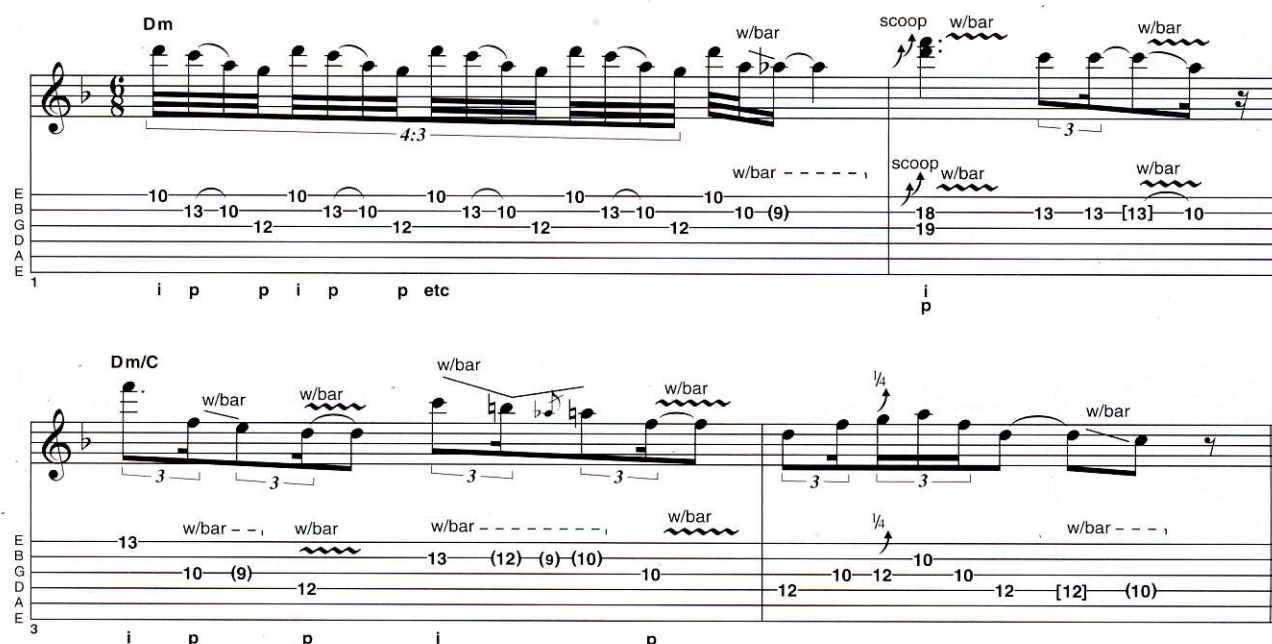
CD TRACK 4

EXAMPLE 8 ...Continued



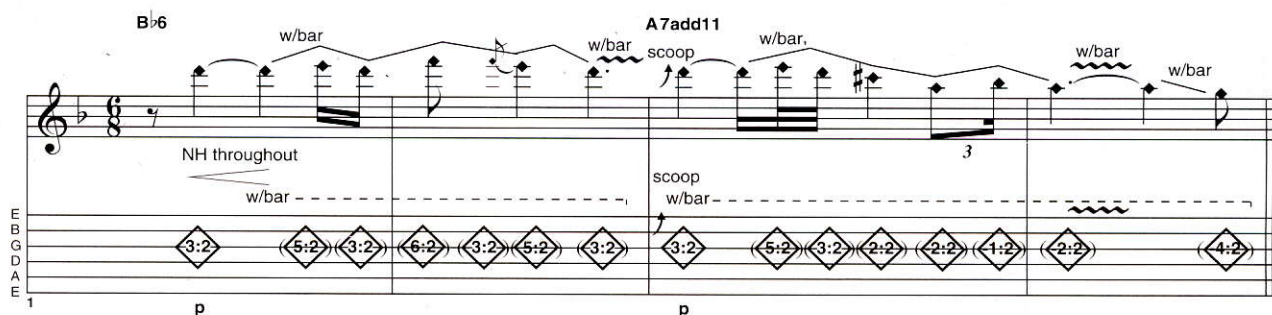
EXAMPLE 9 The opening pentatonic lick isn't so difficult technically, but the 4:3 rhythm against the 6/8 pulse makes it harder. In reality this means

four notes in the space of three beats, so you'll need to fit four pull-off licks in the first half of the bar.



EXAMPLE 10 The violining technique can be challenging at first. Practise playing the harmonic with the guitar's volume down, then immediately turn it up using your fourth finger. It needs to be a completely clean

harmonic, however, otherwise the note will run out of steam before the second bar. Essential to this is good picking hand muting, since you don't want any sympathetic string vibration interfering with the harmonic.



Jimi Hendrix

Little Wing



An in-depth analysis of a defining song from the Summer Of Love featuring a full backing track and tutorial on how to emulate one of the guitar's greatest ever exponents. **Richard Barrett** is your guide...

ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: G	<input checked="" type="checkbox"/> Chord vocabulary
TEMPO: 69/76bpm	<input checked="" type="checkbox"/> Fretting hand strength
CD: TRACKS 6-7	<input checked="" type="checkbox"/> Laid back feel

JIMI HENDRIX WAS born in Seattle in 1942. And it's no exaggeration to say that, along with Eric Clapton, he defined the modern vocabulary of the electric guitar. The ease with which he blended funk, soul, rock and blues was unique – as was his distinctive style (and look), which is still widely emulated today by everyone from Lenny Kravitz to Steve Vai.

Obsessed with music and the guitar as a young boy, Jimi was entirely self-taught, progressing from a broom to a one-string ukulele, to his first electric guitar by the time he was 15 (a pretty late start by today's standards). He soaked up the diverse influences around him at the time and was particularly keen on BB King, Buddy Holly


and Robert Johnson. The guitar was Jimi's constant companion. He played with several local bands and continued even while in the US Army during the early '60s – often with future bassist, Billy Cox. However, after being injured in a parachute jump he was discharged and started working as a session player. During this period he toured with several well-known acts, such as Ike and Tina Turner, The Isley Brothers and Little Richard.

The young guitarist already knew how to

“The track's chord melody approach is a Hendrix trademark and you don't have to look far to hear its influence”

court the spotlight and it was inevitable that he would strike out with his own band. In 1966 his outfit Jimmy James And The Blue Flames was spotted by Chas Chandler, renowned as the Animals' bassist but at the time also a would-be manager who couldn't believe his eyes – or ears. Chandler wasted no time in flying Jimi to London, where he put together The Jimi Hendrix Experience with bassist Noel Redding and drummer Mitch Mitchell (ironically from Georgie Fame And The Blue Flames).

The original version of Little Wing appeared on 1967's *Axis Bold As Love*. Its distinctive chord melody approach is a bona fide Hendrix trademark and you don't have to look far to hear its influence today.

One common complaint however is that, at just two and a quarter minutes, the studio version is simply not long enough. We have remedied this by grafting on the extended solo and outro from 1969's *Live At The Royal Albert Hall* – often touted as the best version of all – featuring almost an extra minute of guitar solo and a cool outro. Jimi would never have played Little Wing exactly the same way twice, so once you've learned the transcription, feel free to embellish it as you wish. We hope you enjoy this transcription of one of the greatest tracks by probably the greatest electric guitarist of all time. 

GET THE TONE



Though Jimi used a variety of guitars, it is the Fender Stratocaster with which he is most associated, as used on both the original and live version of Little Wing. Most of the track features a clean-ish tone – neck and middle pickups – straight into 100-watt Marshall heads and 4x12 cabinets. Though Jimi is famous for his pioneering use of effects, it appears the Leslie style rotating speaker is added to the guitar (and vocal in places) during the mixing stage of the original while the live version appears to be Strat straight into Marshall. Use a low to medium gain for the solo section, flicking to the neck pickup alone; then kick in some wah-wah pedal for the improvised outro.

TECHNIQUE FOCUS

THUMB FRETTING THE SIXTH STRING

Some of the chord voicings and phrasing in Little Wing (and other Hendrix tracks) may seem impossible until you realise that Jimi often used his thumb to fret the sixth string, freeing up his other fingers for chordal ornamentations that would be all but unplayable using conventional barre shapes. Once this is established, the impossible becomes merely damn tricky! Keep practicing and your hand will become used to this.



TRACK RECORD Few albums were released in Jimi's lifetime, so you should hear them all. Check out *Are You Experienced*, *Axis: Bold As Love* (with Little Wing); and *Electric Ladyland* (featuring the incredible Voodoo Chile). The Albert Hall version of Little Wing originally came out on *Hendrix In The West* but get it now on the Deluxe Box Set (with all the famous tracks and more). The forthcoming *Valleys Of Neptune* contains as yet unreleased material!



Jimi: note the
'thumb over the
top' technique...

PLAYING TIPS

CD TRACK 6

[General] Though Jimi usually detuned by a semitone, our CD version and backing track are in standard pitch for your convenience.

[Bars 1-11] The intro is a run through the chord progression featuring muted grace notes, slides, double-stops and moving chord shapes. Most of the bass notes are fretted by hooking the thumb over the top

of the neck, allowing more scope for melodic embellishment on the upper partials of the chords. Though much of these are improvised, it's possible to discern a few 'favourite' licks, particularly on the E minor and A minor chords. At bars 7-8, the rotating Leslie effect is gradually introduced. Our bet is that this was 're-amped' and mixed with the »

INTRO $\text{♩} = 69-76$

Am7 **G**

Swung - - - - -

Am7 **Em7**

Swung - - - - -

Bm7 **Bb** **Am** **C**

Gsus2 **Fsus2** **C6**

Light swung - - - - -

D **D5**



Experience Hendrix: The Best Of Jimi Hendrix (Transcribed Scores, 368pp, £22.95, ref: AM953557)
Complete transcriptions for guitar, bass and drums, including tablature, for 20 Hendrix classics, inc. 'Purple Haze', 'Hey Joe', 'All Along The Watchtower', 'Crosstown Traffic', 'Little Wing', 'Foxy Lady', 'Manic Depression', 'Red House' and 'Voodoo Child (Slight Return)'. Available from: www.musicroom.com.

JIMI HENDRIX: LITTLE WING

CD TRACK 6

original untreated signal, as it can be heard on the vocal in places too. There are many Leslie style effect pedals available that emulate this distinctive sound. All this detail will take time, so be patient and you will develop your 'muscle-memory' to reach some of the more taxing passages easily. Watch out for the 2/4 bar at bar 9.

[Bars 12-21] The first verse features variations of similar ideas to the intro. Jimi lets the bass guitar carry things more at bar 16, but jumps in with some tricky ornamentations in the following bar of A minor. As with the intro, he often goes into a slightly swung feel, which is best copied by referring to the original recording, or our version on the CD.

VERSE 1

Em 0:34

Gsus2

Am **Em7** **Bm** **Bb**

Am **C** **G** **Fsus2**

C **D5**

VERSE 2

Em 1:06

G **Am**

Swung

Tablature and musical notation for the guitar part of 'Little Wing' by Jimi Hendrix, showing Verse 1 and Verse 2. The notation includes standard musical notation with treble and bass staves, and guitar-specific notation such as fret numbers, bends, and ornaments. Chord changes are indicated above the staff. The piece is in E major and 4/4 time, with a tempo of 100 BPM. The transcription includes a 'Swung' feel instruction for the second verse.

PLAYING TIPS

CD TRACK 6

[Bars 22-30] The third verse demonstrates Jimi's inventive approach even further, with several new variations including some lovely sliding double-stops. After the distinctive sliding sus2 chord shapes at bar 28, you're ready to tackle the solo...

[Bars 31-56] This is where we switch to the Live At The Royal Albert Hall version for an extended solo, starting with a flamboyant vibrato dive-bomb of the open strings – very brave with a vintage style Strat unit, as they would notoriously lose their tuning with this style of abuse! »

System 1 (Bars 25-30): Chords: Em7, Bm, Bb, Am, C. Techniques: triplets, sliding double-stops, 'Swung' markings.

System 2 (Bars 31-36): Chords: G, F#sus2, C, D5. Techniques: triplets, vibrato, 'Swung' markings.

System 3 (Bars 37-42): Chords: Am, Em, Bm. Techniques: vibrato, triplets, 'Swung' markings.

System 4 (Bars 43-48): Chords: Am, C, G, F. Techniques: 'rake', vibrato, triplets, 'RP Let ring BD'.

CD TRACK 6

The Fuzz Face is also kicked in here for a thicker tone with notably more sustain (this demonstrates Hendrix's amazing ability to refine his tone using the guitar's volume control; cleaning things up by turning it down and adding beef and sustain by whacking it up to full). At this point in the

song Jimi has flipped across to the neck pickup and you can definitely hear the influence that this side of his playing has had on Eric Johnson, among others. Note how he frequently slides along the third string to develop melodies (as at bars 36 and 44).

[illegible]

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass part is written in bass clef. The score is divided into measures, with chord diagrams (G, F, C/E, E♭5) placed above the guitar staff. The bass part includes fingerings (1-5) and a 3-measure rest in the final measure. The guitar part includes a 3-measure rest in the final measure. The bass part includes a 3-measure rest in the final measure.

PLAYING TIPS

CD TRACK 6

[Freeform outro] Jimi reverts to the sliding sus2 chords at the end of the main solo, but then there is a surprise modulation to Eb, followed by a lengthy improvisation in free time, with interesting trills and sliding up and down the third string again in a way that Steve Vai favours in his own

playing! The wah-wah is used for this section, which implies a resolution back to E minor, followed by a final Gadd9 chord - use your thumb for the low G note and all four fingers for the higher notes.

N.C.

with wah

51 freetime / approx ...

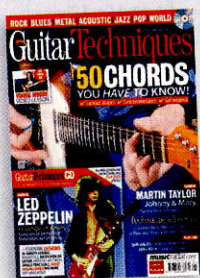
Gadd9

rake - - - - -
Let ring

53

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101 GREAT LICKS
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APRIL 2010 GT176
UK BLUES VS US ROCK
Two cracking songs tabbed this month: Gary Moore's unbeatable Still Got The Blues with its fabulous one-take solo; and Van Halen's raucous rocker, the rather risqué Hot For Teacher. Check out all the other great features too!



SPRING 2010 GT177
STEVIE RAY VAUGHAN
SRV's superb performance of Stevie Wonder's Superstition is transcribed in full, as is the gorgeous Genesis ballad, Ripples. Plus 20 killer tricks. And don't miss the start of two fabulous new columns: classical and fusion!



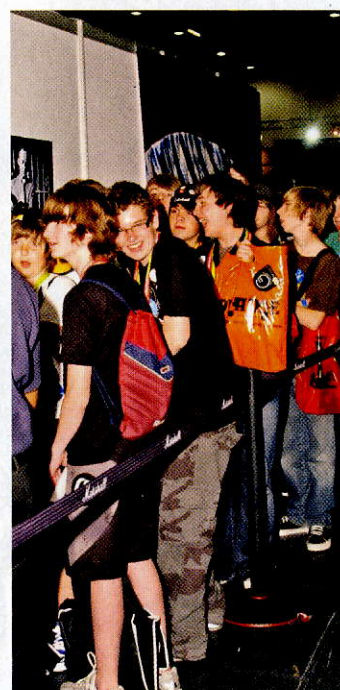
JUNE 2010 GT178
AC/DC
This month's cover feature looks at this great rock band and uncovers Angus and Malcolm's lead and rhythm styles. U2 and BB King's brilliant When Love Comes To Town and Miles Davis's So What also tabbed. There's something in this GT for everyone!

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We regret that we cannot photocopy transcriptions from back issues



ExCel London set to host the UK's best ever music show!

Join Guitar Techniques and friends in London this October for a weekend of great guitars, fabulous players and a whole lot more...

HERE ARE SOME vital dates for every guitarist's diary. On 8-10 October the London Music Show will be taking over London's prestigious ExCel Centre, with Guitar Techniques, our sister six-string magazines *Guitarist* and *Total Guitar*, as well as close cousins *Rhythm*, *Future Music* and *Computer Music* taking centre stage. Formerly the London International Music Show (LIMS), this year the event is already looking to be considerably bigger and better. In fact it will be the guitar fanatic's delight, with top manufacturers showing all their latest gear; many of the very biggest and best equipment names are already signed up, with loads more to follow. This year for the first time, as well as being able to purchase much of what's on offer, you'll be able to try it out in our dedicated hands-on 'interactive' area. GT, TG and *Guitarist* will be running the Guitarist Zone with all-day classes teaching all levels of player – up to 40 at a time through headphone amps. The Rhythm Live section

will be a Mecca for drummers (so don't forget to bring yours); and for guitarists with an interest in recording and production, the Computer Music And Future Music Stage will have expert presentations, seminars and workshops on all aspects of hi-tech recording. All the editors and magazine staff will be on hand to meet and greet you, talk about gear and techniques, and generally press the flesh and chew the fat. The real icing on an already impressive cake is that we're talking to some really top name players – we mean REALLY serious ones – about playing, teaching and performing at the show. This is shaping up to be the UK's most exciting and important music and musical equipment event for years, so we look forward to seeing you there!

Tickets aren't on sale yet, but they will be soon – so for seminar and line-up announcements, head to www.londonmusicshow.com and www.guitar-techniques.co.uk, and look out for further updates in the mag next issue.

Guitarist Of The Year Returns

And, by popular demand, LMS 2010 will see the return of the legendary Guitarist Of The Year competition. It's actually three separate comps in one – Young Guitarist Of The Year on Friday, Guitarist Of The Year (Saturday) and Acoustic Guitarist Of The Year (Sunday) – and each of these will have a live final at the show. Watch this space for details on how to enter, for a chance to duke it out, win fantastic prizes and be crowned at the LMS. And remember, past competitions have yielded glittering alumni, with the likes of Dave Kilminster, Guthrie Govan, Jim Davis, Stuart Ryan, Simon McBride and Scott McKeon all having taken part. So the bar has been well and truly set. It's not a shred fest though; it's all about music, feel, tone and creativity. Keep your eyes open for regular updates...

Tuck Address

Man In The Mirror



Man In The Mirror is the most sought after Michael Jackson song on the Net since the star's death. Due to popular demand, here's a **Guthrie Govan** transcription of Tuck Andress's solo version of the song...

ABILITY RATING

● ● ● ● ● Advanced

INFO	WILL IMPROVE YOUR
KEY: G	<input checked="" type="checkbox"/> Stylistic awareness
TEMPO: 106 bpm	<input checked="" type="checkbox"/> Leftfield techniques
CD: TRACK 8	<input checked="" type="checkbox"/> Arrangement skills

THIS MONTH'S SELECTION has been taken from Tuck Andress' aptly titled solo album *Reckless Precision* (1990). It really is a must for any guitar enthusiast, showcasing Tuck's vast harmonic knowledge and his uncanny ability to sound like several guitarists at once. It features solo arrangements of everything from *Stella By Starlight* to *Louie, Louie* – and yes, the track selected here is indeed a Michael Jackson cover. Since the sad but extraordinarily gifted singer's death, *Man In The Mirror* – a particularly personal song that, although not written by him, echoed Jackson's own self-doubt at the time. Initially it was the only single release that didn't top

TECHNIQUE FOCUS

TUCK'S FINGERSTYLE

You need to adopt a fingerstyle approach to get the Tuck Andress vibe. Use the 'pima' style that classical players employ but not in the strictest sense – check out a video of Tuck's version of *Man In The Mirror* on YouTube for a close-up of what his picking and fretting hands are doing. Of course, you can always approach the tune with a slightly different technique if you wish, melding some of Tuck's ideas with your own.

the UK charts, but after Michael's death last year it came out again and this time got as high as number two. Due to its poignancy it has also been his most sought after track on the Internet since his untimely passing.

By way of a general note about the transcription, Tuck's highly developed playing style is as unorthodox as it is impressive, and virtually every bar in this arrangement features some unusual technique or other, so


“In a perfect world, Tuck would have the decency to be just a little less talented than he is...”

consequently it's hard to reproduce every nuance of the original without a considerable array of new terms and signs. In the booklet accompanying Tuck's *Fingerstyle Mastery* video, for instance, there are specific symbols for techniques like (and I quote): “Bounce on strings with back of nails of middle, ring and little fingers, using wrist rotation to produce stroke”. I also vaguely remember an old *Guitar Player* transcription of *Everything's Gonna Be All Right* which used no less than four parallel staves to convey how, in effect, Tuck was playing the bass part, the chords and the melody simultaneously, whilst tapping out an additional percussive part on the guitar's soundboard!

Obviously, this sort of behaviour is hard to

capture on paper and so this month's offering does not purport to be the definitive Tuck Andress transcription; while much of it is faithful to his original solo guitar version, I've also added some additional ideas of my own (for example, the intro's harmonics after the first one in bar 1).

Many of Tuck's odder techniques are notationally ambiguous, but I've tried to come up with a playable transcription rather than an intimidating one, and the performance notes accompanying the transcription should explain anything that may seem unclear in the music. And there's also YouTube to help us identify some of the more bizarre techniques.

Finally, in a perfect world, Tuck would have the decency to be just a little less talented than he is, thus making life a lot more bearable for we poor transcribers! However, he really is that good, so here goes... 

GET THE TONE



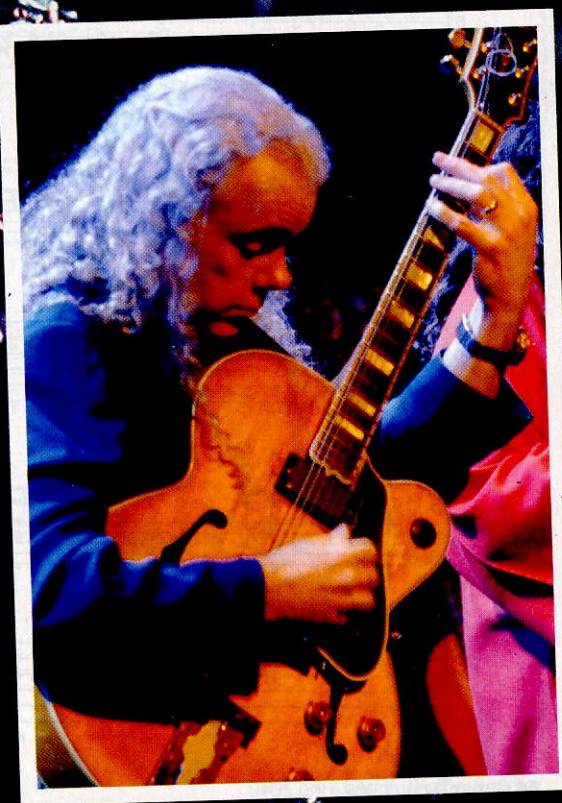
This tune can be played effectively on either an amplified electric, archtop (like Tuck) or acoustic guitar. Tuck's Gibson L5 CES (Cutaway Electric Spanish) has a Bartolini pickup for a warm, intimate vibe. Cut back on your treble and give the mid a slight boost to get a similar sound. Add a dash of chorus to fatten things up if you like! I used a Washburn electro-acoustic.



TRACK RECORD *Tuck Andress hasn't recorded many albums but all are well worth listening to. We recommend his debut solo release *Reckless Precision* (1990, on which you'll find this track) and also the follow-up *Hymns, Carols & Songs About Snow* (1991). The original Michael Jackson version of *Man In The Mirror* can be found on the album *Bad* (1987). Visit www.tuckandpatti.com for more information.*

TUCK ANDRESS: MAN IN THE MIRROR

The man, and
the man who
'mirrored' him



PLAYING TIPS

CD TRACK 8

[Bars 1-2] This requires a combination of artificial harmonics and fretted notes. For notes on the sixth and fifth strings, rest your picking hand's first fingertip lightly on the string, twelve frets above the fret indicated in the tab, and pluck the harmonic with your thumb, leaving the second and third fingers free to play the higher strings. Or play the harmonics as conventional notes with the lower of each double-stop on either the third string (G at the 12th fret, F# at the 11th) and fourth string (E at the 14th fret, D at the 12th).

[Bars 3-4] Let these notes ring into each other as much as possible.

[Bar 5] Tuck starts his polyphonic trickery; I have used downward-pointing stems to denote parts played with the picking hand thumb, and upward

ones for notes played with the fingers. At the end of this bar, note that the A on the third string is played by sliding down from the 4th fret to the 2nd, simultaneously picking the E on the fourth string with the thumb.

[Bar 6] The stacked Xs on the low string denote a percussive thump executed by forceful muting with the picking hand's palm.

[Bar 8] Tackle the thirds here with the first and second fingers.

[Bars 10-11] Tuck's combination of slides and pull-offs here requires a slightly awkward fingering, but the resulting phrasing is a lot more musical (and also more reminiscent of Jackson's phrasing in the original). At the end of the bar, rake gently upwards with the picking hand's fingers.



System 1 (Bars 1-4): Chords: G, D/F#, Em7, D. Techniques: AH22, AH26, AH24, AH22. Fret numbers: 12, 10, 10, 12, 10, 11, 14, 12, 15, 12, 15, 12, 14, 15, 14, 15, 14.

System 2 (Bars 5-8): Chords: G, D/F#, Em7, D, Cadd9, C6/9. Techniques: NH, PM. Fret numbers: 12, 12, 4, 0, 2, 0, 4, 2, 10, 10, 4, 2, 0, 2, 2, 0, 3, 0, 3, 0, 2, 2, 3, 0, 0, 1, 1, 3, 0, 2, 2, 4.

System 3 (Bars 9-12): Chords: G, C, C6/9. Techniques: PM. Fret numbers: 1, 3, 1, 2, 4, 2, 4, 5, 4, 5, 7, 4, 5, 7, 0, 1, 3, 3, 5, 3, 5, 4, 5, 4, 2, 0, 3, 2, 2, 2, 3, 0, 2, 0, 2.

System 4 (Bars 13-16): Chord: G. Fret numbers: 0, 0, 4, 0, 2, 0, 4, 2, 2, 4, 0, 2, 0, 4, 2, 2, X, 4, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 2, 2, 3, 0, 0, 1, 3, 0, 2, 4.

System 5 (Bars 17-20): Chord: G. Technique: Tap gtr body. Fret numbers: 1, 3, 1, 2, 4, 2, 0, 0, 0, 4, 3, 5, 0, 3, 5, 3, 3, 5, 3, 3, 3, 5, 5, 3, 1, 3, 1, 0, 2, 0, 3, 3, 3.

CD TRACK 8

[Bars 13-20] Try fretting the low Gs in this section with the fretting hand's thumb to accommodate the upper string playing.

[Bar 14] At the end of this bar, execute the final double-stops by pulling the third finger off from the 4th fret of the third string and simultaneously hammering the first finger on to the 2nd fret (on the fourth and third strings).

[Bar 18] In beat 3, tap the guitar's soundboard for a light percussive 'click'.

[Bar 21] Things get easier here; try executing the muted raked notes with a picking hand finger, but landing on the final bass notes (eg the B in bar 22) with the thumb, for a more 'positive' feel.

[Bar 28] The upstroke/downstroke symbols that appear here (and later on) would normally imply the use of a pick, but in this transcription they signify strumming with the picking hand's fingernails. You should be able to get this effect by keeping your wrist stationary and 'flicking' your fingers in an open/shut motion.

[Bar 29] Try fingering the triads in beat 2 by barring the third finger over the top three strings and adding the fourth finger a fret higher on the second string.

[Bar 32] More fingernail strumming crops up on beat 4.

Am7 G/B Cmaj7

21

G/B Am7 C D11

24

G G/B C6 D11

28

G G/B C6 D11 G G9/B

31

C C#dim Dm7

34

PLAYING TIPS

CD TRACK 8

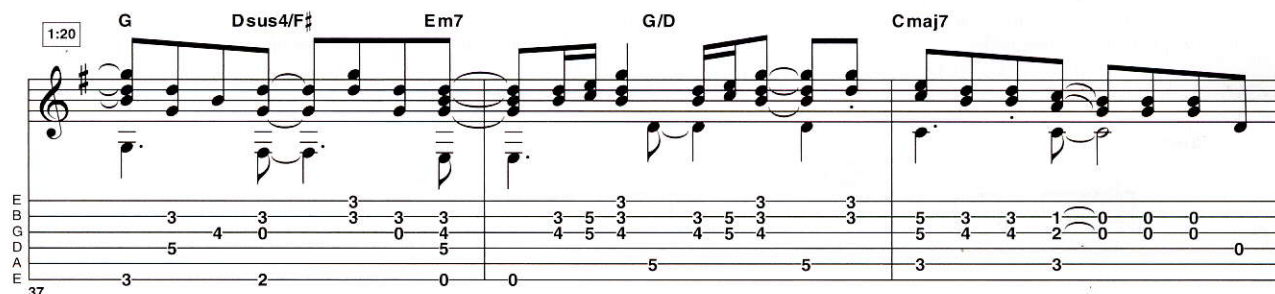
[Bar 39] I'd recommend moving from the third position to first after the staccato double-stop on beat 2.
[Bar 40] More picking hand palm muting here – thinking along the lines of

Extreme's More Than Words might help here...

[Bars 41-56] Much of this section is very similar to what we encountered in the last verse.

1:20

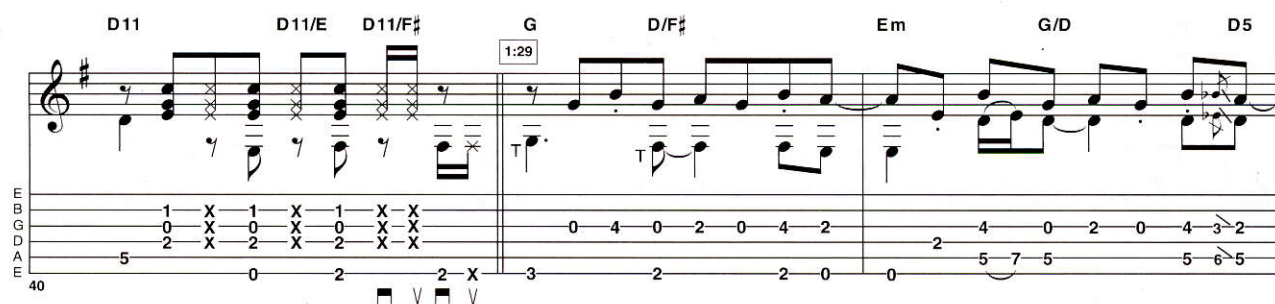
G Dsus4/F# Em7 G/D Cmaj7



37 3 2 0 0 5 5 3 3 0 0

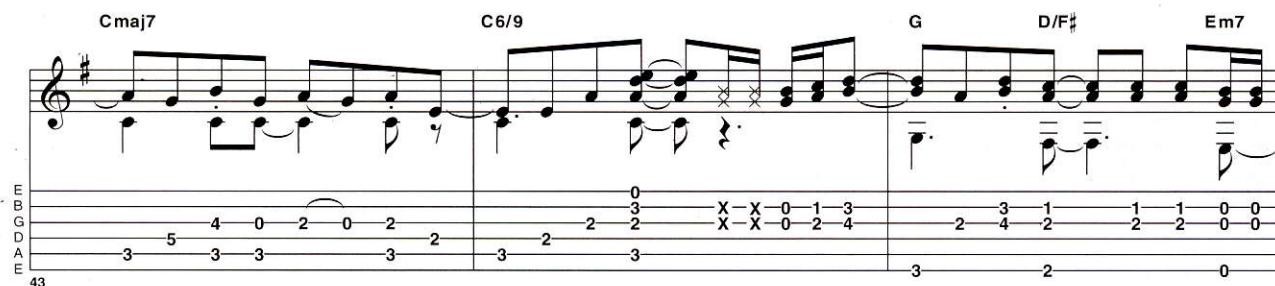
1:29

D11 D11/E D11/F# G D/F# Em G/D D5



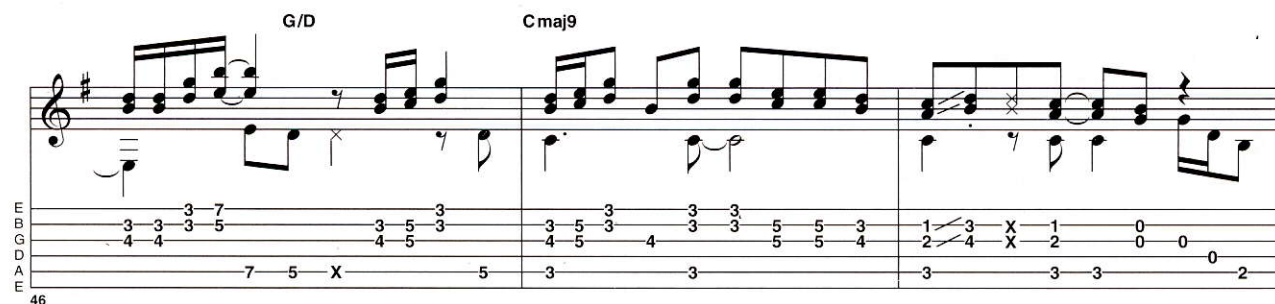
40 1 0 2 3 0 2 0 4 0 2 0 4 2 2 5 7 5 5 6 5

Cmaj7 C6/9 G D/F# Em7



43 3 5 3 3 3 2 3 2 3 2 3 1 1 0 0 2 2 0 0

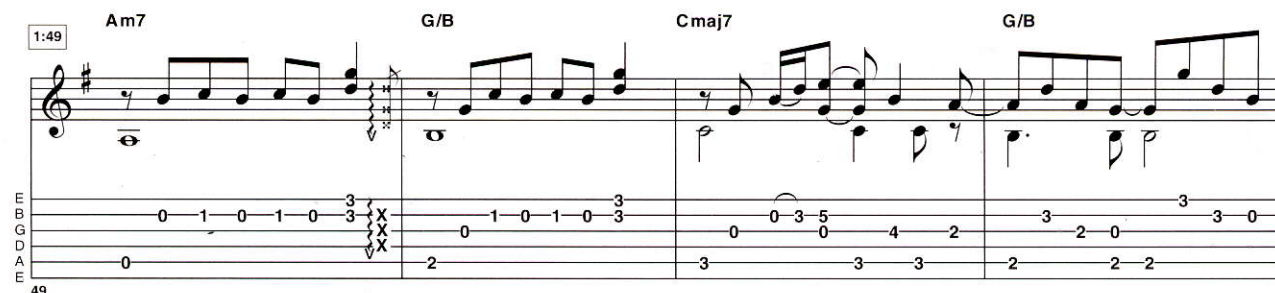
G/D Cmaj9



46 3 3 3 5 3 5 3 3 3 5 5 3 1 3 X 1 0 0 0 3 3 0 2

1:49

Am7 G/B Cmaj7 G/B



49 0 1 0 1 0 3 X X X 0 1 0 1 0 3 0 0 3 5 0 4 2 3 2 0 3 3 0 2 2 2

CD TRACK 8

[Bar 58] If you've opted to not fret with your thumb up to this point, the D11 chord at beat 3 will prove impossible to play. So either use your thumb for the low D note or don't, resulting in a slide up from the G to A notes with your first finger instead.

[Bar 60] Try tackling the last beat by alternating between the picking hand's thumb and first finger.

[Bar 68] Watch out for the natural harmonics in the strumming passage at beat 4!

Am7 Gmaj7/B C

53

D11 G G/B C6 D11

56

G G/B C6 D11 G G/B

59

C C#dim Dm7

62

G G/B C11 C6 Bb/D G G/B

65

PLAYING TIPS

[Bar 73] Time now for a sneaky modulation up to Ab – and on the whole it's business as usual only a semitone higher. But watch out for the rhythmic variation in this bar – the triads in beat 2 come slightly later than you might expect, so watch out.

CD TRACK 8

[Bar 76] Here's another palm muting occasion. I find that this part flows better if you use the picking hand thumb (rather than the first finger) to play the Cb in beat 1. Incidentally, Cb sounds the same as a common or garden B, but I've called it Cb here because it acts as the b7 of Db.

[illegible]

CD TRACK 8

[Bar 83 to end] Two new Tuck traits make an appearance in this final section. First, the harmonic chords are achieved by using the side of the picking hand's first finger to tap out the rough outline of the chord shapes 12 frets higher up

the neck. Obviously this is a slightly hit and miss affair – nobody's first finger is shaped to accurately copy each chord shape – but you can compensate for this by bringing the harmonics out with an abrupt 'slapping' movement.

82

From bar 83 to the end all AH 8va harmonics are slapped with L/H finger

87

90

92

94

PLAYING TIPS

CD TRACK 8

[Bar 83 to end...cont] The second point worthy of mention here is the raking technique. For most of this section Tuck uses his picking hand's fingers, not only for the muted raked notes but also for the bass notes following them,

using a downward flick of the nails. In bar 98, this motion is vigorous enough to encompass the whole chord on the downstroke, so be sure to accent these bass notes.



96

98

100

102

(etc to fade)

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Guitar Giant

Chet Atkins



Chet Atkins is deservedly recognised as one of the most innovative guitarists of the 20th Century. Brand new GT tutor **Steve Laney** takes a look at the life and music of this astonishing musician...

ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: Various	<input checked="" type="checkbox"/> Self-accompanied basslines
TEMPO: Various	<input checked="" type="checkbox"/> Artificial harmonics
CD: TRACKS 9-30	<input checked="" type="checkbox"/> Country licks

CHESTER BURTON ATKINS was born June 20th, 1924 near the small town of Luttrell, Tennessee. Chet came from a musical family, his father was a music teacher and his brother Jimmy was a guitarist in Les Paul's band.

Aged 18, Chet secured his first job as a guitarist on his local radio station. Chet's boss, Lowell Blanchard, commissioned Chet to play a new song every day, but Chet's repertoire was very limited to begin with as he'd spent most of his time practising technique. So Chet scoured the station's music library where he'd spend countless hours arranging tunes for the following day's show.

Chet was heavily influenced by pianists - he liked the way they could accompany themselves with their left hand whilst simultaneously

playing the melody with their right. Chet wanted to achieve this self-accompanying effect on the guitar and it was this, coupled with his admiration for Merle Travis, that led Chet to develop his famous alternating bass sound.

Chet became disenchanted with the lack of job security and unpredictability of the music industry and came very close to turning his back on it altogether. However, fate intervened when he was approached by the Carter sisters and asked to join their group. Chet agreed and in 1950 moved to Nashville with The Carter Family.


“The guitar has always been my favourite instrument and a mystery I've spent a lifetime trying to solve” Chet Atkins

The move to Nashville proved good for Chet's career - he quickly became recognised as a guitarist in his own right and was increasingly in demand as a session musician.

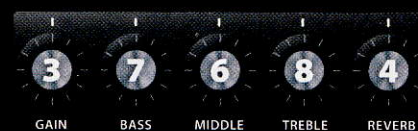
Chet had been signed to RCA and had released some solo records with them. During his early sessions, RCA executive Steve Sholes noticed his ability as a musical director and producer. In 1957 Sholes placed Chet in charge of RCA's Nashville division. It was during this period that Chet signed some of country music's most famous artists including The Everly Brothers, Dolly Parton and Waylon Jennings. Another of Chet's achievements at RCA was the development of 'The Nashville Sound'.

After a while the stress of Chet's job at RCA began to affect his health. He became resentful of the way the job was taking him away from his own playing. Chet left RCA in the 1970s and in the same decade he terminated his contract with Gretsch Guitars.

The 1980s and 1990s were a good time for Chet. He'd become comfortable with - and began to enjoy - his success. Chet signed with Columbia records, who afforded him more artistic freedom, thus resulting in collaborations with other guitarists, such as Mark Knopfler and Les Paul. He also joined forces with Gibson resulting in several signature series guitars.

Chet had always admired educated people, but as a self confessed high school drop-out he'd always wanted to have a degree and so one day awarded himself one in the form of Certified Guitar Player (CGP). He died on June 30th, 2001 after battling cancer. On this day the guitar community and world as a whole lost one of the greatest guitarists of all time. 

GET THE TONE



Chet began his career playing Martin, Gibson and D'Angelico acoustics and only went electric in order to be heard. Inspired by Les Paul's success with Gibson, Chet accepted an offer to design a guitar for Gretsch and so began a long relationship with the company. Chet's electric sound had warmth but also brilliant, shimmering highs. You'll need lots of treble to achieve this, but you'll also want to counteract these highs with the low and middle frequencies in order to avoid a thin, piercing sound. Chet used slapback echo on many of his early recordings courtesy of the Echo Sonic amplifier. However, this echo was very subtle, so don't saturate your sound as the echoing notes will accumulate and become overbearing. He began playing a lot of nylon string in later life and liked that the strings didn't chew up his nails. The above settings are a general guide to a warm but bright clean sound.

TECHNIQUE FOCUS

HYBRID PICKING OR THUMB PICK?

There's arguably no need to use a thumbpick for 'Chet style', so hybrid picking is the order of the day if you prefer to use a pick. Whilst using hybrid picking our first finger is committed to holding the pick, therefore we have three remaining picking fingers. As a general rule, I recommend applying a finger per string to the top three strings. The result is: third string = second finger (m), second string = third finger (a), first string = fourth finger (c). If using a thumbpick it's: third string = first finger (i), second string = second (m), first string = third (a).



TRACK RECORD Chet's official website, www.misterguitar.com contains a complete discography. But *A Session With Chet Atkins* (1954) features his Echo Sonic amp. As well as solo albums, look into recordings he made with fine pickers such as Jerry Reed, Lenny Breau, Mark Knopfler and Tommy Emmanuel. The *Guitar Of Chet Atkins, Taught By Chet Atkins* DVD (2001), is a wonderful insight into the man and his music.

GUITAR GIANT: CHET ATKINS

Mr Chet Atkins:
'Certified Guitar
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first order, and
picking genius!



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CHET ATKINS IDEAS...

CD TRACKS 9-13

EX 1: DAMPED LOW STRING BASS LINES – PART 1 Here demonstrates the damped bass lines that were played with the thumbpick and so fundamental to Chet's style. All four bars contain the fifth fourth, sixth fourth string picking pattern, but you'll notice bars 3 and 4 contain the additional note of C# on the off beats. From

my many transcriptions of Chet's tunes, I've noticed Chet would often use a liberal downward stroke of the thumbpick on the fourth string, which would inevitably 'catch' the third. Whether this was intentional or just a trait of Chet's playing is open to question, but notice how much more bars three and four sound like Chet.

[illegible]

EX 2: DAMPED LOW STRING BASS LINES - PART 2 Chet's self-accompanying bass sound didn't adhere to a strict fifth fourth, sixth fourth picking pattern all of the time. Another commonly occurring pattern was sixth fourth, sixth fourth. This

pattern was most commonly used if Chet chose to omit a note on the fifth string and also if a particular chord shape couldn't accommodate a note on the fifth string - say, if a note was being fretted on the sixth string by the thumb.

[illegible]

EX 3: DAMPED LOW STRING – PART 3 I've broken the explanations on damped low string playing into three parts, as it formed such an integral part of Chet's playing. I felt it warranted the additional attention. Example three breaks further away from Ex1's picking pattern in order to demonstrate how Chet might approach a

boogie-woogie style piece. Notice when using hybrid picking (pick and fingers) your whole hand has to move in order to play the bottom three strings since the movement is coming from the wrist. However, when using a thumbpick the hand can remain motionless as the thumb moves independently from its own joint.

♩ = 160

E7 E7/G# E7/B E7/C# E7/D E7/C# E7/B E7/G# A A/C# A/E A/F# A/G A/F# A/E A/C#

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

1 0 1 0 1 0 0 1 0 1 0 1 0 2 2 2 2 2 2 2 2 2 2 2 5 4 2 2 4

0 4 2 4 4 4 0 4 2 4 0 4 2 4 4

p i m p i m p i m p

EX 4: ALTERNATE PICKING VS p i p i Whilst Chet would occasionally play single notes by supporting the thumbpick with his first finger and using it like a plectrum - which were mostly downstrokes when he did - the majority of his

single-note runs were played by 'rolling' between the thumbpick and the first finger. For example, whereas with a plectrum one might play down, up, down, up, Chet would play thumb, first, thumb, first.

EX 5: SWEEP PICKING Sweep picking is not a technique that most people would immediately associate with Chet, but he did use it rather frequently in his playing. Chet would often use a sweep picked major arpeggio at the end of a

piece of music. In addition to the draw-dropping effect that this had on Chet's audience and fellow musicians, it also served to finish an arrangement off with an impressive flourish.

♩ = 100

B7 B7#9 B9 E

0 0 3 2 0 2 0 0 7-12-7 9 9 9 9 11-7 0

2 1 2 2 1 2 1 9 9 9 9 11-7 0

2 1 2 2 1 2 1 7-11 9 9 9 9 11-7 0

(Support thumbpick with index finger to use as a plectrum)

using the thumbpick to sweep across the strings in the way you might imagine, Chet would also 'roll' across the strings using the thumbpick, first and second finger. It's a very impressive sound.

strings to ring clearly, as it's the sustaining of these notes that create the desired effect. However, don't allow the note of F# on the second string to sustain as this major 7th note will clash with the octave G on the first string.

with the pick, Chet might have played the bass string with the thumbpick and 'flicked' the top three strings with a down up motion of the first finger using the back of his nail. Chet referred to this technique as "brushing style".

harmonic is being played on the third string while a regular note is played simultaneously on the first string a 6th higher. Chet liked to refer to the regular note on the first string as "a pure tone".

♩ = 120

D7

AH 16 AH 17 AH 18

AH 19 AH 18 AH 19 AH 18 AH 19 AH 21

AH 19 AH 19 AH 18 AH 17

3 5 6 7 6 7 6 7 8 7 7 6 5

4 5 6 7 6 7 6 7 9 7 7 6 5

(AH references third string artificial harmonics)

use of combining artificial harmonics with arpeggios and pull-offs. Chet in turn went on to enjoy the fruits of Lenny's labour as he used these arpeggios and pull-offs in his own playing. Many players affectionately refer to artificial harmonics as 'Lenny Breau harmonics'.

[illegible]

CHET ATKINS IDEAS...

CD TRACKS 19-23

EX 11: ARTIFICIAL HARMONICS, SLUR STYLE As mentioned in Ex 10, Chet also combined slurs with artificial harmonics. In this example the slur is a pull-off. However, notice that the pull-offs are not from harmonics but regular notes.

The harmonics are actually played on the third and fourth strings creating an underlying drone. Despite the 4/4 time signature here, Chet would often play these licks in free time, affording himself the freedom to accelerate or decelerate.

[illegible]

EX 12: BLUES LICKS - PEDAL POINT TURNAROUND This is a typical Chet blues lick using pedal point and Chet would often use something like this as a blues turnaround. It's very simple but very effective. Pedal point is where one note

remains static whilst another note(s) moves around it. In bars 3 and 4 the pedal point (E on the third string) serves to 'pull' the walking bass line back to the root note and lead back into the next verse.

EX 13: BLUESY LICKS - COUNTERPOINT A close friend and influence for Chet was Jerry Reed. One of Jerry's trademarks was his use of counterpoint harmony and Chet would often use this in his own playing. Counterpoint refers to two or

more melodies moving independent of each other, but usually still sounding in harmony. In reality, this often means a bass line going up and a lead line going down in contrary motion (opposite directions) as in bar 1.

EX 14: CHICKEN PICKING Chicken picking is part of many country guitarists' lick bag and Chet was no exception. Here's an example using descending sixths. The pick-up notes on the third string need to be played staccato in order to create

the 'clucking' sound. It's even acceptable if the pitches of the notes aren't quite audible as we're really aiming to use the third string notes for more of a percussive effect. Try snapping back or, if you like, 'popping' the first string.

[illegible]

EX 15: VIBRATO BAR Another way that steel guitarists inspired Chet was in how they could shift the pitch of single notes and whole chords. A drummer friend of Chet's noticed him trying to reproduce these sounds and recommended that Chet

invest in a vibrato system. From that day on Chet retro-fitted Bigsby vibrolas to every guitar, until he signed with Gretsch. Chet wouldn't dive bomb his Bigsby, but rather used it for semitone/tone dips and gentle vibrato on chords.

CHET ATKINS IDEAS...

CD TRACKS 24-28

EX 16: PIANO STYLE CHORD VOICINGS Due to the way in which the guitar is tuned, the notes of a chord are rarely placed in their ascending numerical order. So whereas on a piano the notes may go root, third, fifth, octave; on a guitar they

would more likely appear as root, fifth, root, third, fifth, root. By playing chords using piano style voicings, Chet created linear sounding chords which in turn also allowed him to extract the melody from that chord more readily.

EX 16: PIANO STYLE CHORD VOICINGS

Tempo: $\text{♩} = 100$

Chords: Cmaj7, Am7, Dm7, Ddim7

Staff: Treble clef, 4/4 time. Fingering: p p p p i m a

EX 17: ALTERED CHORDS Another chord type that Chet frequently used was the altered chord. Sharpening or flattening the 5th and/or 9th of a chord enabled Chet to extract the melody from that chord. In this particular example, the melody is played from 'inside' the chords. The core of the first chord is D7. However, the

octave of the root note is then raised a half step to create D7b9 and the 9th is then played on the first string to create D9. Also notice how the third finger of the fretting hand has to move between fretting the fifth and sixth string in order to accommodate the alternating bass.

EX 17: ALTERED CHORDS

Tempo: $\text{♩} = 120$

Chords: D7, D7b9, D9, D7, D7b9, D9, D7b9, G, Gaug, G, Gaug, G6, Gaug, D7, D7b9, D9, D9#5, D9, G

EX 18: DIMINISHED CHORDS A chord that Chet also frequently used in his arrangements was the diminished 7th. Diminished 7ths can often be used to link two diatonic chords that are a whole step apart - as in Fleetwood Mac's Need

Your Love So Bad or George Harrison's My Sweet Lord. In this case we can view diminished 7ths as being like stepping stones. Chet would also use diminished 7ths to create tension and then release by resolving to a more 'settled' chord.

EX 18: DIMINISHED CHORDS

Tempo: $\text{♩} = 110$

Chords: A, Bdim, Bm, Cdim, A/C#, Cdim, Bm, E7, A

EX 19: BANJO ROLLS, CHORDAL STYLE Chet would also use banjo rolls around a chord shape. These banjo rolls were often played during a solo and, more often than not, were played in sympathy with the accompanying chords. These could

almost be seen as a banjo roll arpeggios. Also notice the inclusion of the open first string, this helps to create an underlying drone and also creates an illusion of there being more notes than there actually are.

EX 19: BANJO ROLLS, CHORDAL STYLE

Tempo: $\text{♩} = 140$

Chords: G6, C7, D9, G6

Staff: Treble clef, 4/4 time. Fingering: p m i p a i p m i p a i

EX 20: DOUBLE-STOPS, SOLOING IN THIRDS Chet often used double-stops in his lead playing and these were commonly in 3rds. British readers of GT may be aware of the TV commercial which contains the Jim Reeves song Welcome To My World. If you are, you may be surprised to learn that Chet is the guitarist playing those

beautiful double-stops. Earlier I discussed how Chet would occasionally use the thumbpick like a plectrum to play single notes. Chet usually played his double-stops in the same way, but if you're using a thumbpick you may prefer to pick the notes using your thumb and first finger.

EX 20: DOUBLE-STOPS, SOLOING IN THIRDS

Tempo: $\text{♩} = 120$

Chords: E, B7

Staff: Treble clef, 4/4 time. Fingering: P (Support thumbpick with index finger to use as a plectrum)

P (Support thumbpick with index finger to use as a plectrum)

CD TRACK 29

most popular solidbody acoustics ever. Perhaps the move to nylon strings was meant to be, since Chet had always considered himself a pseudo classical player. This is all the more surprising as Chet had initially considered classical guitar to be repetitive and boring. Chet's album *Solo Sessions* (2003) contains a wealth of previously unreleased nylon-string material.

N.C.

C

E9#5

E9

Am

J = 108

D9 D7 C G7 G13 C Am Asus4 Am

p i m p i m p i m p

Asus4 Am E7 E7b9 E7 E7b9 E7 Am Asus4 Am

Asus4 Am D9 D7

C A9 A7 Dm G13 C G11 C

AH 13

CD TRACK 30

Even though Chet, in his working life, was immersed in country music, lived in the home of country music and was responsible for The Nashville Sound, he did not wish for himself to be perceived as purely a country guitarist. Only time will tell

if this is the way he is to be remembered. I hope my examples have served to do justice to the depth and variety of his playing. Nevertheless, the following is a final example to show just how well Mister Guitar, The Country Gentleman, could tear it up with a country tune!

The musical score for the exercise 'E' is written in E major (one sharp, F#). The guitar melody is on a single staff, and the fretboard diagram is on a five-line staff below it. The diagram uses numbers 0-12 to indicate fret positions. The exercise is divided into three measures. The first measure contains a whole note chord E major (E, G#, B) and a whole note bass line (E, G#). The second measure contains a half note chord E major (E, G#, B) and a half note bass line (E, G#). The third measure contains a half note chord E major (E, G#, B) and a half note bass line (E, G#). The fretboard diagram shows the following fret positions for the five lines (from top to bottom): 0, 0, 0, 0, 0 in the first measure; 3, 2, 0, 3, 2, 0 in the second measure; and 12, 11, 12, 11, 13, 12 in the third measure. The diagram also includes a 3-fret barre over the first three lines in the second measure and a 3-fret barre over the last three lines in the third measure.



**LISTEN,
LEARN
AND PLAY!**

All song and lesson tracks can be heard on the CD!

I RECENTLY READ an article about the book *Bounce – How Champions Are Made* by Matthew Syed. In it he considered 'choking', where a pro athlete (you could insert 'musician') fails at a task in a big demand scenario that should have been easy. What usually would have drawn on automotive skills with no thinking required, had instead drawn on explicit inner dialogue ('put hands here, move this way') due to the stress involved. It is this shift to 'overload mode' that has turned expected excellence into 'choking'.

Automation starts with the brain fully focused on getting a skill right, repeatedly. Over a period of time the skill is honed and committed to implicit memory. You can test automation by performing the skill while being engaged in something else – say, speak aloud your name and address while playing. If you can do that, the skill is considered 'hardwired'.

So what can this mean for guitarists? Well, we're all different. Some choke often, others never. But I think some

processes for development are better than others. Consider these:

- 1) Always practice slowly, without distractions. Most students tackle things too quickly, thinking 'got to get it right, now!'. Expecting excellence too soon instils early stages stress. Not good!
- 2) Have a goal. Go for a one-take recording or a performance in front of others. Playing for an audience is

often worth 10 solitary practice sessions. If you can achieve 80% quality when it really matters (the 'red light' moment), you've practiced well and are drawing on solid muscle memory.

- 3) Let yourself off the hook before you play 'an event'.

Being stressed over negative 'maybes' often encourages them to happen! So prepare well and then enjoy playing to those that want you to be 100%. Happy practicing and performing!

Jason



LESSONS GT179

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30-MINUTE LICKBAG 56

BIMM's Scott McGill brings you six more scrumptious licks in three different ability levels: easy, moderate, advanced...

ON THE CD: TRACKS 37-39

BLUES 58

John Wheatcroft delves into the wondrous world of Jimmy Page style blues...

ON THE CD: TRACKS 40-42

ROCK 62

Martin Cooper enters the Satch zone as he uncovers Joe Satriani's playing style...

ON THE CD: TRACKS 43-52

FUSION 66

Gianluca Corona goes deep this month as he mines the vast musical seam of fusion's genius innovator, John McLaughlin...

ON THE CD: TRACKS 53-54

CREATIVE ROCK 70

Shaun Baxter demonstrates how to use the diminished scale with his own impressive rock cadenza...

ON THE CD: TRACKS 55-59

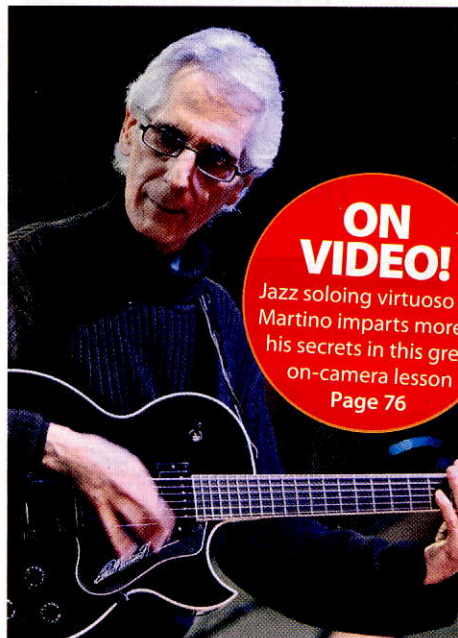
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Bridget Mermikides brings you a classical technique lesson plus another lovely piece, this time from Matteo Carcassi...

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Stuart Ryan winds up his Celtic guitar series by blending a lovely Irish air with a spritely up-tempo jig!



**ON
VIDEO!**

Jazz soloing virtuoso Pat Martino imparts more of his secrets in this great on-camera lesson
Page 76



BIMM Brighton's six-string maestro **Scott McGill** returns with another half dozen superb licks for you to play this month...

EASY LICKS EXAMPLE 1: JAMES BROWN FUNK

CD TRACK 31

Make it Funky! Turn it loose with this classic Jimmy Nolan and James Brown inspired riff. Watch getting to the D9 chord in time, and remember the

key here is completely in the feel - it's the syncopations, not the technical requirements, that may require extended practice.

♩ = 98 N.C. D9

EASY LICKS EXAMPLE 2: FLEETWOOD MAC ATTACK

CD TRACK 32

This one uses fingerpicking and is modelled on Lindsay Buckingham's hit-making guitar style. The example is in A minor using a constant open fifth

string against thirds on the third and fourth strings. Keep it relaxed and melodic at 120 bpm using a warm, clean valve amp sound.

♩ = 120 Am F

EASY LICKS EXAMPLE 3: ALEX LIFESON RIFF

CD TRACK 33

A Lifeson style riff based on late 70s to early 80s Rush. The add 11 chords are immediately recognisable and the key is to keep the upper melody line

prominent. Use a crunchy valve amp tone, some vintage chorus effect, and a confident pick attack to make it all work.

♩ = 130 Badd11 F#A# B/A E#11 F#add11 G#m7

INTERMEDIATE LICKS EXAMPLE 4: JIM CROCE ACOUSTIC

CD TRACK 34

The late US guitarist-songwriter Croce's trademark acoustic style used fingerpicked chords and parallel sixth intervals (both seen here). This example

can give you a solid foundation in fingerpicking so go slowly, watch all of the given fingerings and work your way up to the 135bpm tempo indicated.

♩ = 135 Bb#11 G7 Dmadd9

ADVANCED LICKS EXAMPLE 5: MICHAEL SCHENKER LEAD

CD TRACK 35

A 'Schenkeresque' line harking back to his UFO days. It uses a descending A Mixolydian scale (A B C# D E F# G A) mixed in with standard blues-rock sounds.

Use some vintage type crunch with a 'parked wah' set for extra midrange and sustain to give it a fully authentic sound.

♩ = 160 **A**

ADVANCED LICKS EXAMPLE 6: PAUL GILBERT STRING SKIPPING

CD TRACK 36

This Racer X style Gilbert lick is based on a D diminished sound. The fingerings are the same so the focus is on the muting and picking which is alternate for

the most part. Crank the preamp gain for maximum '80s burning shred!

♩ = 195

Jimmy Page



Having looked at both Clapton and Beck, **John Wheatcroft** completes the set with Jimmy Page, proving that last certainly doesn't mean least...



Classic Page stance with Les Paul slung low

Zeppelin but also for his '60s work as a session ace, his crucial contribution to The Yardbirds and his mid '80s period with The Firm (with ex-Free/Bad Company singer Paul Rodgers).

He's no slouch on the acoustic either, along with other related string instruments. And it would be foolish to not consider his groundbreaking body of work as a producer, arranger or composer.

It's easy to see why the Queen would bestow Jimmy with the Order Of The British Empire, which he received in 1995, but he was awarded this accolade not for his contribution to music, but for the ABC charity foundation he set up to give aid to children in Brazil.


It is purely his role as an electric guitarist that we're concerned with in this tutorial. For many it's Jimmy's iconic stance, eyes closed, head thrown back, Les Paul dangling by his knees that defines the classic electric guitar hero pose.

Jimmy's soloing style is the perfect amalgamation of the grit from blues combined with the snarl of rock'n'roll. As Page states: "It was the obvious influences, Scotty Moore, James Burton, Cliff Gallup... I began to

hear blues guitarists Elmore James, BB King, and people like that. Basically, it was a mixture between rock and blues." Add a little nifty jazz, a la Les Paul, don't forget to add some Celtic/folk and finally a pinch of modal Indian melodicism, and what we end up with is one of the most instantly recognisable electric guitar styles in the instrument's relatively short history.

Jimmy's playing is far from being one-dimensional and purely lead oriented. Arguably, it's his prowess as a rhythm

guitarist, orchestrator and composer that sets him apart from his peers, likely a result of the years he spent as a studio guitarist playing involved and often highly complex arrangements. Page is a veritable riff machine, always serving the music and unafraid to play whatever the song requires, often simple and equally often highly intricate, but always selecting just the right part, or combination of parts, to really set the music off perfectly. For me, it's the combination of extremes that makes Jimmy's playing so intriguing; the considered and balanced nature of his rhythm playing, against the wild and reckless abandon of his soloing, mistakes and all, but always an exhilarating ride for the listener.

This month I've served up a complete cohesive 12-bar slow blues solo in the key of E major, full to the brim with classic Page-isms. There are nearly as many musical phrases as there are bars, so it's good to remember that in an actual playing situation Jimmy would be far more likely to linger around each musical idea across several bars, or even an entire chorus. Make sure you go to the source and hear these ideas in action with your own ears. And as always, enjoy! 

“I began to hear blues guitarists Elmore James, BB King, and people like that. Basically, that was the start: a mixture between rock and blues” Jimmy Page

GET THE TONE



When I picture Jimmy Page, I usually see him with his Sunburst Les Paul dangling down low plugged into some kind of behemoth Marshall rig, although it's fairly well documented that a lot of the Led Zeppelin catalogue was produced with a Fender Telecaster into a tiny Supro amplifier. Closer inspection of Jimmy's style reveals a subtle and less obvious tonal insight: He uses way more of the plectrum to strike the strings than most players, with a huge percentage of the surface area exposed and ready to strike the string, and also relies far less heavily on downstrokes than the average rock player. The net result of these idiosyncrasies is a bigger tone, albeit looser and less accurate but still a great sound nonetheless.

ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: E blues	<input checked="" type="checkbox"/> Stylistic authenticity
TEMPO: 50bpm	<input checked="" type="checkbox"/> Use of repetition
CD: TRACKS 37-39	<input checked="" type="checkbox"/> Major/minor vocabulary

JIMMY PAGE IS one of the most significant electric guitarists that the Britain has ever produced. Not only for his work with Led



TRACK RECORD For this article, I listened to the first four Led Zeppelin releases back to back; I, II, III, and IV respectively. However, a good 'best-of' is often a great place to start, and as far as Zep's concerned they don't get much better than Remasters (Atlantic 2002). It Might Get Loud (Universal), the 2009 documentary featuring Page with U2's The Edge and Jack White of White Stripes fame, is a great DVD experience.

EXAMPLE 1 COMPLETE SOLO: BLUES IN E

CD TRACK 38

[Bars 0-2] We begin with a nifty ascending major country/blues scale (R 2 b3 3 5 6), spanning the best part of three octaves and connecting smoothly into some Albert King inspired minor action centered around a second-string root. Jimmy used light strings, but you must ensure it's the forearm and not the fingers doing most of the work on these huge bends.

[Bars 3-4] Following some well placed bends we see the combination of two typical Page repetitive sequential pattern ideas, drawn from E minor pentatonic (E G A B D). Whilst it's easy to turn your nose up at ideas of this nature, as they're now so commonplace to be considered improvisational

clichés, guys like Page and Clapton made them popular in the first place. **[Bars 5-6]** A great way to thicken up the tone when delivering a simple melody is to use unison bends, holding one string at a static pitch whilst bending a lower string up to the exact same pitch whilst adding vibrato to the lower string to compensate for any intonation inaccuracies. Jimmy's particularly fond of pull-offs, likely a by-product of his early rock 'n' roll influences. In bar 6 we see a couple of his favourite ideas combined to create a single cohesive phrase, all derived from the harmonically appropriate A minor pentatonic scale (A C D E G).

♩. = 50

E7

BU BD 1/4

BU

BU BU BU BU

A7

BU BU BU BU

E7

LESSON: BLUES

EXAMPLE 2 SOLO 2

CD TRACK 38

[Bars 9-10] Page is no stranger to the Mixolydian mode (B C# D# E F# G# A), and that's what we see here in bar 9, used against our B7 (B D# F# A) underlying harmony. There is yet more chromatic activity in bar 10, utilising both G# and G natural against our underlying A7 chord (A C# E G). Again, watch your intonation when tacking large bends (or any bends for that matter). Nothing sounds worse to my ears than shoddy string bending, even in blues styles - to be avoided at all costs!

[Bars 11-13] Our solo concludes logically with the combination of yet

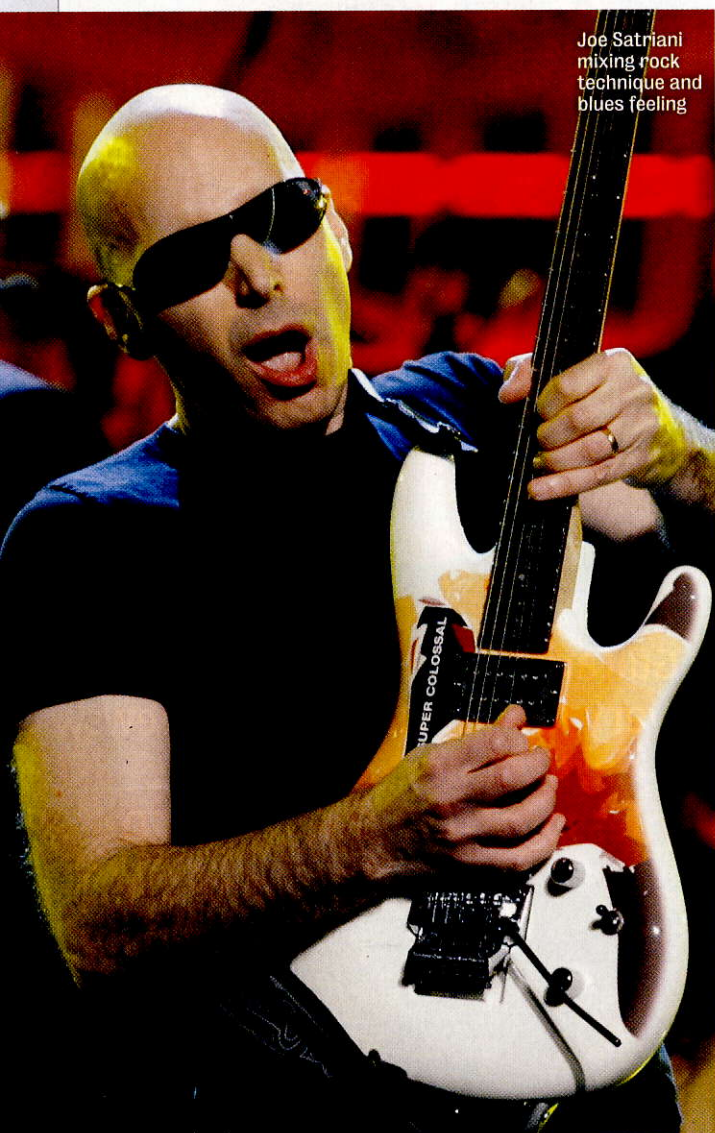
more sequential pentatonic phrasing, although this time in an ascending direction followed by a combination of country/major blues (R 2 b3 5 6) with the Mixolydian with additional minor third for added grit (R 2 b3 3 4 5 6 b7). In bar 12 we see how Page tips his hat to the other King, BB, by switching to his trademark 'root on second-string' note pool containing intervals from both major and minor blues scales in one position. We bring things to a close with a remarkably simple but effective phrase straight out of the E blues scale in the most basic blues-box shape up at the 12th fret.

The guitar solo is written for a six-string guitar in a key signature of three sharps (F#, C#, G#). The solo is divided into five systems, each representing a different fret position. The first system (bars 8-9) starts at the 8th fret and features a B7 chord. The second system (bars 9-10) continues at the 9th fret, also featuring a B7 chord. The third system (bars 10-11) moves to the 11th fret, featuring an E7 chord. The fourth system (bars 11-12) continues at the 11th fret, featuring an E7 chord. The fifth system (bars 12-13) moves to the 12th fret, featuring an E7 chord. The solo concludes with a simple phrase in the E blues scale at the 12th fret.

Joe Satriani



Shredding legato lines and rapid-fire pentatonics at the ready. **Martin Cooper** checks out the style of Joe Satriani...



Joe Satriani mixing rock technique and blues feeling

JOE SATRIANI NEEDS little or no introduction amongst guitar players and rock fans alike. Alongside Jeff Beck and Steve Vai, Joe has brought instrumental guitar music to the masses (and the charts) for over 20 years now. For those that haven't heard much about him, Satriani decided that playing the guitar was his calling the day that he heard Jimi Hendrix had died. And his playing isn't just pure technique and histrionics, Satch has the blues at the very core of his music. He's also famously "the bloke who taught Steve Vai how to play". Not a bad thing to have on your teaching CV!

Joe released his first full-length album *Not Of This Earth* in 1986, but it was with 1987's classic *Surfing With The Alien* that he gained mainstream success. Equal parts technical excellence and soul, the music appealed to would-be guitar heroes and casual rock listeners alike, which is no mean feat. Having used his creative freedom to explore many avenues, and with 15 Grammy

Award nominations under his belt, the future has never looked better for the 53 year old guitar hero. In 2009 he gained more mainstream success alongside ex-Van Halen members Sammy Hagar and Michael Anthony and Chili Peppers drummer Chad Smith in the super group Chickenfoot, whose self titled debut album hit the top 5 on the US chart, and

led the band on a sold-out world tour. The group is taking a break while Smith goes back to his day job for a while, but have promised to return with a second album before too long.

The track this month draws on some typical Satch ideas and techniques. I've gone for the 'power trio' vibe here in terms of just one guitar, bass and drums, but of course you could add a rhythm guitar or keyboards if you wanted to with this kind of music. Joe's songs have almost always had strong melodies at their core, often stated around the middle of the fretboard and then repeated an octave higher up.

The melodic section isn't particularly difficult to play, but watch out for the way the notes are syncopated (not on the beat) and for the articulation in terms of slides, pull-offs and so on. The solo begins with a few bluesy pentatonic licks, before moving through some arpeggios, more rapid-fire pentatonic lines and out with a flurry of legato phrases. We're in the key of A minor (A B C D E F G), but there is an implied E major chord in there as well, which leads us into the A harmonic minor scale (A B C D E F G#) which is why we have an E major rather than an E minor chord. Pay close attention to the vibrato, and mute any strings that you don't want to be ringing. Check out the playing tips for more information. Thanks to Mark Prentice for playing bass this month. **T**

“Equal parts technical excellence and soul, Satriani's music appeals to would-be guitar heroes and casual rock listeners alike”

GET THE TONE



Being a guitar legend brings a lot of attention from musical equipment companies, and most readers will know that Satriani has long been an Ibanez guitars endorser, with several signature models that also include his signature DiMarzio pickups. He also has signature pedals with Vox, and has recently moved back to playing Marshall amps. You don't need a signature guitar to get the tones though! I used a Charvel San Dimas with Bare Knuckle pickups and the Digidesign Eleven amp plugin, with a Rockbox Boiling Point overdrive pedal for the distortion sounds.

ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: Am	<input checked="" type="checkbox"/> Legato
TEMPO: 127 bpm	<input checked="" type="checkbox"/> Syncopated playing
CD: TRACKS 40-42	<input checked="" type="checkbox"/> Theory knowledge



TRACK RECORD There are many great Satch albums. If you want to start 'classic' then try *Surfing With The Alien* or the 'organic rock band' sound of *The Extremist*. More recently, *Professor Satchifunklious And The Musterion Of Rock* from 2008 or last year's eponymous *Chickenfoot* debut are also worth checking out, as is the new Satch live album *I Just Wanna Rock*, and *Chickenfoot's* live DVD.

EXAMPLE JOE SATRIANI STYLE

CD TRACK 41

Watch out for the timing of the phrases on the first section. Joe loves to use syncopation in his playing so many of the notes here are not played on the beat. It's one of those things that the ear picks up easily but which

looks a little more daunting written down. Also, be careful to slide into notes rather than playing them completely straight; and add smooth rock vibrato (finger or whammy bar aided) where necessary.

Section 1: Measures 1-4

Tempo: ♩ = 127 Am

Chords: Am, G

Measure 1: Am (7, 9, 9) | Measure 2: Am (9, 10, 10) | Measure 3: G (8, 7) | Measure 4: G (8, 7)

Section 2: Measures 5-8

Chords: Am, G

Measure 5: Am (7, 9, 9) | Measure 6: Am (9, 10, 10) | Measure 7: G (8, 7) | Measure 8: G (8, 7)

Section 3: Measures 9-12

Chords: G, F, G

Measure 9: G (8, 12) | Measure 10: F (9, 7, 5) | Measure 11: F (5, 7, 7) | Measure 12: G (7, 9, 7)

Section 4: Measures 13-16

Chords: F, G, E

Measure 13: F (9, 7, 5) | Measure 14: F (5, 7, 7) | Measure 15: G (7, 9, 7) | Measure 16: E (9, 9)

Section 5: Measures 17-20

Chords: Am, G

Measure 17: Am (7, 9, 9) | Measure 18: Am (9, 10, 10) | Measure 19: G (8, 7) | Measure 20: G (8, 7)

EXAMPLE JOE SATRIANI STYLE

CD TRACK 41

[Bar 46 to end] Joe has a fantastic touch on the guitar and every note is always given the same importance as the next. Make sure you apply

this approach even in the faster sections. If they seem a bit tricky now, concentrate on accuracy at first and speed will come with practice.

F

49

G **F**

51

etc

G

54

Am

56

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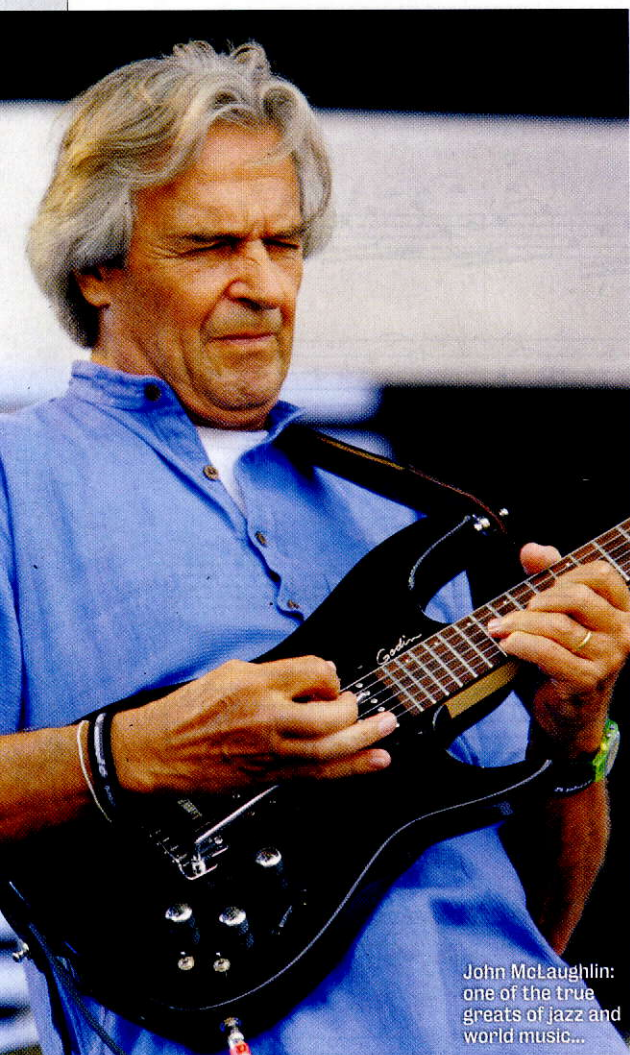
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John McLaughlin



The man that started it all, the simply amazing John McLaughlin, is the subject of **Gianluca Corona's** latest look at the great jazz-fusion guitarists...



John McLaughlin: one of the true greats of jazz and world music...

Waters and Big Bill Broonzy and then moving to jazz greats like Django and Tal Farlow.

From his native Yorkshire John moved to London in the early '60s where he played with Alexis Korner, Ginger Baker and Graham Bond, who led him to discover Eastern philosophy and, after hearing Ravi Shankar, Indian music.

In 1969, along with John Surman on horns, Toni Oxley on drums, and Brian Odges on bass, he recorded *Extrapolation*, a catalyst for the up-coming jazz-rock revolution.

He then moved to the States where he joined Tony Williams' Lifetime and, later in the same year, Miles Davis for the recording of *In A Silent Way*, considered by many to be the first true jazz-rock album.

In 1971 McLaughlin revealed his new project, The Mahavishnu Orchestra, a name suggested by his guru Sri Chinmoy and meaning 'divine compassion, power and justice'. With its strong spiritual basis the music was streets ahead of its time, with superbly integrated keyboards indulging with guitar and drums in asymmetrical rhythms, detailed written passages and long improvised sections.

After many years of studying classical Indian music, McLaughlin's passion for it led to a new project, *Shakti*, a very intense musical experience that gave birth

to the world-music revolution. From then until today, McLaughlin's list of achievements has seen him working with the most influential names and groups from the East and the West, and of the past and the present. His approach to jazz can be very contemporary when playing with Herbie Hancock and Chick Corea, but he also enjoys reviving more traditional vibes as when playing with Joy de Francesco and Dennis Chambers in the organ trio. His passion for

the Eastern world re-surfaces every time he plays with Trilok Gurtu and his love for the acoustic guitar is testified by the work done with the sensational guitar trio he had with Al Di Meola and Paco de Lucia.

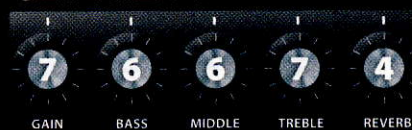
After a stellar 40-year career he still is a constantly curious and visionary artist, who often describes himself as a 'musician for people who are not musicians', capable of communicating the warmest emotion, a huge sense of freedom, not to mention loads of beatific joy.

Equally dedicated to the electric and acoustic guitars and very influential on both, McLaughlin is a master of alternate picking; it shapes his fiery and often unpredictable phrasing which often has to deal with tunes full of odd time signatures and complex harmonies. A vast knowledge of music theory and mastery of rhythm are essential elements in John McLaughlin's music but, as always, rhythm and dynamics seem to get special attention. If you want to know more about this please check out *The Gateway Of Rhythm*, a fantastic instructional DVD written along with S Ganesh Vinayaktam which will give you the key to the understanding of India's fascinating rhythmic heritage.

All the following examples can be practiced at different speeds. I suggest trying them slowly at first, only building up to speed gradually – make sure your picking hand stays relaxed and in control. **1**

“McLaughlin is still a visionary artist who describes himself as a ‘musician for people who are not musicians’”

GET THE TONE



It is difficult to relate John McLaughlin's tone to one guitar or piece of equipment, as he has used archtops, humbucker-equipped solidbodies, nylon and steel-string acoustics; and MIDI guitars. His electric tone seems to be dependent on a classic valve sound, often with added chorus - a touch of a compressor/sustainer will help recreate valve 'clip' if you don't have valves in your amp. A hard pick and not less than 10-gauge strings will help you recreate the level of dynamics involved, but don't forget to hit those strings forcefully.

ABILITY RATING

● ● ● ● ● Advanced

INFO	WILL IMPROVE YOUR
KEY: Various	✓ Rhythm skills
TEMPO: Various	✓ Jazz/fusion vocabulary
CD: TRACKS 43-52	✓ Alternate picking

JOHN MCLAUGHLIN TOOK up violin and piano before moving to the guitar at eleven, first listening to blues players such as Muddy



TRACK RECORD Vital McLaughlin recordings include... with Miles Davis: *In A Silent Way* and *Bitches Brew*. With Mahavishnu Orchestra: *The Inner Mounting Flame* (Columbia 1971) and *Birds Of Fire* (1972). *Shakti's* eponymous album (1975) and solo recordings *Electric Guitarist* (1978) and *Tokyo Live* (Verve 1993) are all must-haves, while *Friday Night In San Francisco* (1981) with Al Di Meola and Paco De Lucia is stunning.

EXAMPLE 1 BEBOP IDEA**CD TRACK 43**

This is an up-tempo example of McLaughlin's more traditional jazz side. Concentrate on making it swing, as this is notoriously difficult when using rigorous alternate picking. The C7 chord is interpreted with the C Lydian

dominant scale, and then we stay on the Bb major scale for the turnaround, playing some altered scale notes over the final F7 chord before landing on the ninth (C). Notice too how major pentatonic scale fragments are included.

♩ = 314 **Bb7** **C7#11** **Cm7**

F7 **Bb7** **G7** **Cm7** **F7b9** **Bb7**

Bb maj pent **Eb maj pent** **Gb maj pent**

EXAMPLE 2 MODERN JAZZ APPROACH**CD TRACK 45**

The C# in bar 2 suggests the melodic minor scale has been used over the Dm7. Then chromaticism shows up on the first two beats of the G7 alt chord,

whilst an Ab jazz minor pentatonic scale (R, b3, 4, 5, 6) is responsible for creating tension over the last two beats.

♩ = 150 **Dm7** **G7 alt** **Cmaj7**

Ab jazz minor pent

EXAMPLE 2 PLAYING IN 5/4**CD TRACK 47**

When you've familiarised yourself with this example, try some 5/4 ideas of your own. It's a good idea to start with simple rhythms and logical ideas, then get more syncopation involved once you feel safe. It is important that you

feel where the '1' is. The mode involved here is D Dorian. Again we see some maj7 ideas and the Bb jazz minor pentatonic (Bb, Db, Eb, F, G) adds some tension before A minor pentatonic brings things home again.

♩ = 150 **D (Dorian)**

Bb jazz minor pent

LESSON: FUSION

EXAMPLE 3 PLAYING IN 5/4...CONTINUED

CD TRACK 47

D melodic minor

B \flat pent jazz minor A minor pent

6 4 5 6 7 6 5 6 5 8 6 5 6 5 9 5 7 9 5 6 8 6 8 5 7 5 7 5 7 5 7

EXAMPLE 4 BEAT DISPLACEMENT

CD TRACK 49

Don't forget that, even though this might look mathematical, the final result is to 'feel' the pulse so that you learn how to make odd things add up. The idea is to alternate licks of four and six notes in order to 'move' the centre of the pulse off the '1', to finally come back home at the end. This way of moving

along the time line might sound mechanical at first, but with practice you will be responsible for making even drummers wonder where the back beat has gone! Note choice is based on the B blues scale, although we introduce chromatics at the beginning and the Dorian mode reappears at the end.

EXAMPLE 4 BEAT DISPLACEMENT ...CONTINUED**CD TRACK 49**
EXAMPLE 5 JM'S ROCKIER SIDE**CD TRACK 51**

This final example is a rockier affair but still has some unusual syncopation going on. As with the other examples, aim to maintain a constant tempo; set your mind blank to everything but the music and simply 'feel the pulse'.

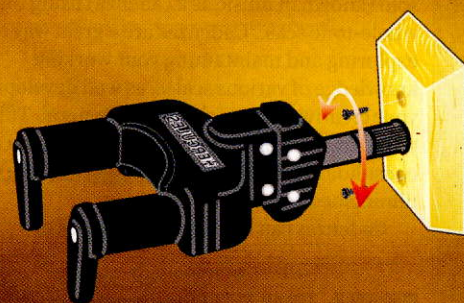
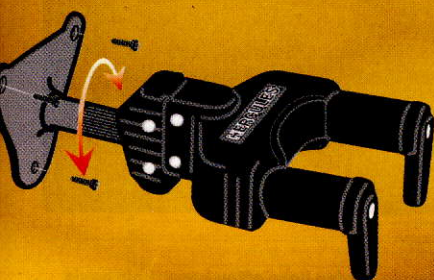
Essentially we are in A Dorian mode with some passages over the maj7 (G#) and the b5 (Eb/D#). Notice the three-note flurries - very McLaughlin! As for every example, when you've learnt it, feel free to improvise your own solo.

$\text{♩} = 160$ C5 A5 N.C.

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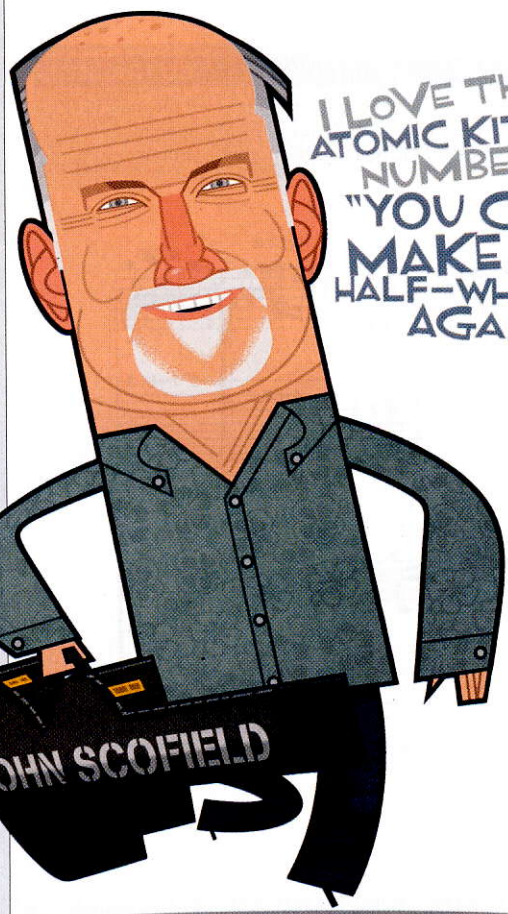
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Diminished cadenza



Shaun Baxter wraps up his series on the diminished scale by discussing how to maintain your various patterns and licks via an unaccompanied solo...



I LOVE THAT
ATOMIC KITTEN
NUMBER...
"YOU CAN
MAKE ME
HALF-WHOLE
AGAIN..."

pre-written, and are usually played in a 'free' rhythmic style, often allowing displays of virtuosity.

For the recording of the GT CD, I wanted to record something that sounded spontaneous, so I went to Phil Hilborne's studio merely armed with a few written notes describing various elements that I wanted to include in the piece: these were quite vague, such as 'sweep-picked arpeggios', 'symmetrical tapping shapes' etc. This gave the solo a 'shape' yet left me unrestricted.

The beauty of this approach is that, as soon as it has been played, you've created a new piece. It may be a bit rough around the edges in places; but you will have the first draft of something that can now be refined both as a composition and as a polished performance.

So far, we have seen how the diminished scale is an eight-note entity (classical musicians know it as the octatonic scale). It is also known as the whole-half scale, because it is composed entirely of consecutive tones and semitones:

G# diminished scale:

1 - 1/2 - 1 - 1/2 - 1 - 1/2 - 1 - 1/2

G#	A#	B	C#	D	E	F	F#	G#
1	2	b3	4	b5	b6	bb7	7	1

To comprehend how this scale works, it's useful to understand the symmetrical properties of the diminished chord.

A diminished chord is the harmonic equivalent of a square, and comprises four equal intervals (see diagram 1). This symmetry means that B dim7 has the same notes as Ddim7, Fdim7 and G#dim7, and, following this logic, it can be said that all the notes in Western music can be covered by just three diminished seventh arpeggios (see diagram 2).

So, an eight-note scale like G# diminished can be seen as comprising just two of the three four-note diminished seventh arpeggios (the

missing four notes are A, C, D# and F#).

Apart from being used to play over diminished chords, the diminished scale can also be used in another way. If viewed from E, F#, A# or C#, the G# diminished scale could be seen as a half-whole sequence, producing a scale that is suitable for dominant chords (because it has a major third, perfect fifth and dominant seventh). E half-whole scale:

1/2 - 1 - 1/2 - 1 - 1/2 - 1 - 1/2 - 1

E	F	F#	G#	A#	B	C#	D	E
1	b2	#2	3	#4	5	6	b7	1

In jazz, the diminished scale gets used more in this half-whole form than it does in the whole-half form, because dominant seventh chords are more common than diminished seventh chords.

This month's solo uses the E half-whole scale throughout (see diagram 3). For ease of reading, note that F# will be shown as G within the transcription.

Because the performance was improvised, I had to take the recording home to transcribe it. Like all unaccompanied performances, I was able to slow down or speed up when I liked, as well as compress or stretch a few bars here or there; however, it's important that the transcription is readable, so I've tried to produce something that represents a sensible working compromise between what was played and what was intended.

Don't be put off by all the odd note groupings. Unfortunately, there's no avoiding them. If I were to transcribe one of your unaccompanied improvisations, I'm sure that it would be full of odd note groupings as well; however, each time you approach a written passage it will help if you take a step back in order to try to understand the underlying mental concepts used during the original performance. Basically, it usually boils down to recognising the prevailing shapes and patterns, and then just thinking in terms of various destination points: when you do this, the rhythms should take care of themselves.

See you next month. **T**

ABILITY RATING

● ● ● ● ● **Advanced**

INFO	WILL IMPROVE YOUR
KEY: E	<input checked="" type="checkbox"/> Diminished scale knowledge
TEMPO: 108 bpm	<input checked="" type="checkbox"/> Breadth of tonality
CD: TRACKS 53-54	<input checked="" type="checkbox"/> Unaccompanied improvisation

IN GT 175, WE looked at an unaccompanied solo (known in music as a cadenza) using the whole-tone scale. Cadenzas are a great way of exploring and maintaining your working knowledge of various scales, as well as developing your creativity and technique in general. This month, we're going to use a similar cadenza to consolidate much of our recent work on the diminished scale.

Cadenzas can be either improvised or

GET THE TONE



Because I prefer to use a Fender Strat, I also employed a distortion pedal (in this case Phil Hilborne's signature model) because the pickups are much weaker than humbuckers and so need a little help to create rock distortion tones. Also the sound was bathed in a bright plate reverb similar to that used by Edward Van Halen on his famous cadenza, Eruption (from Van Halen I).



TRACK RECORD Although you'll hear the diminished scale used a lot in jazz and jazz-rock - Robben Ford's jazzier licks often have their basis in the diminished scale - American guitarist John Scofield uses it as much as anybody. If you haven't heard any of the great Sco's music, I can heartily recommend his albums *Still Warm*, *Blue Matter* and *Loud Jazz*.

DIAGRAM 1

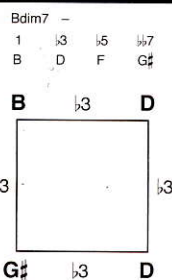


DIAGRAM 2

B D F G \sharp (Bdim7, Ddim7, Fdim7 and G \sharp dim7)
C D \sharp F \sharp A (Cdim7, D \sharp dim7, F \sharp dim7 and Adim7)
C \sharp E G A \sharp (C \sharp dim7, Edim7, Gdim7 and A \sharp dim7)

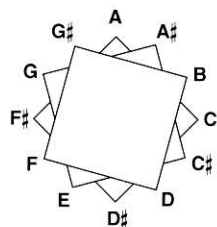
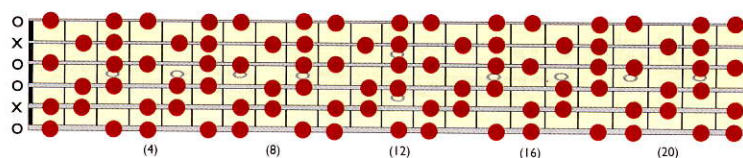


DIAGRAM 3 E HALF WHOLE SCALE



EXAMPLE SOLO STUDY

CD TRACK 54

[Bars 1-2] The solo kicks off with a pretty straightforward blues/rock motif using notes of E half-whole that are in common with the pentatonic scale. Throughout the solo, you will notice that I keep returning to and developing the original theme in an attempt to glue the various elements together.

[Bars 3-4] The first diminished line is based around notes of the tri-tone scale (something that we have studied before in Creative Rock), which is effectively the

half-whole scale with two notes missing (augmented 9th and a major 6th).

[Bars 7-8] In the second half of this line, the same four-note motif is shifted down in intervals of a minor third.

[Bar 9] This is the first of many bars that feature the exploitation of symmetrical fingering, whereby the same digital fingering pattern is simply shifted up or down the guitar neck in intervals of a minor third.

$\text{♩} = 108$ (freely) N.C. $\frac{1}{4}$

With distortion. Neck pick-up throughout.

BU (slowly) 2

E7 $\sharp 9$

N.C.

LESSON: CREATIVE ROCK

EXAMPLE SOLO STUDY

CD TRACK 54

[Bar 10] More lateral shifts of symmetrical fingerings here. This sequence shows how the half-whole scale (as well as the whole-half scale) contains two different diminished seventh arpeggios: in this case F diminished seventh (which is the same as G#, B and D diminished seventh) and E diminished seventh (same as G, A# and C# diminished seventh).

[Bar 13] So far, each motif has been shifted either up or down in intervals of a minor third (three frets); however, in this line it's shifted up in intervals of a diminished fifth (the same a two minor thirds).

[Bars 14-15] This section features a sweep-picked arpeggio motif shifted down in minor thirds. Each motif is based around a major triad, but has a major sixth note »

Bar 9 (continued)

Bar 10 (continued)

Bar 10 (continued)

Bar 11

Bar 12

Bar 13

CD TRACK 54

abridged version of the original blues/rock riff featured in bars 5-7 - revisiting a motif like this is common in improvisation.

[Bars 22-25] I couldn't resist this section, just so you had something to play that was overtly symmetrical. Large stretches like this give lines unusual but very characteristic musical qualities.

characteristic musical qualities.

8va

6 6 5 5

9 15 12 9 12 15 9 15 12 9 12 15 18 12 15 18 12 18 12 15 18 12

23

LESSON: CREATIVE ROCK

EXAMPLE SOLO STUDY

CD TRACK 54

[Bars 26] Here again, I tried to echo an earlier theme by playing a reversed version of the six-note motif that featured in bars 18 and 20.

[Bars 28-30] In an effort to bring things to a climax, I started taking some minor

third intervals (three-fret stretches) for a walk, culminating in the repeated tapping lick in bar 30.

[Bars 30] Finally, the solo concludes with the obligatory high E bend. This is »

(8va) -

24

(8va) -

25

Loco

26

28

8va -

29

(8va) -

30

CD TRACK 54

final Jimi Hendrix-style E7#9 chord is introduced by the same chord a minor third below (because both chords can be found within E our half-whole scale). I hope you've enjoyed our look at the diminished scale. Have fun!

31

BU

22 (24) 19 20 19-16 17 16-19 16-13 14 13-10 11 10-13 12 12-11 10-9 12 11 9 12 10 9 12 11 9 8 11

Loco

Switch to bridge pick-up

PH

33

PH

Switch to neck pick-up

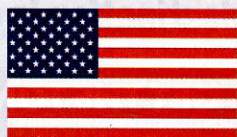
doop

5 4 3 2 1 8 7 6 5 4

Rit

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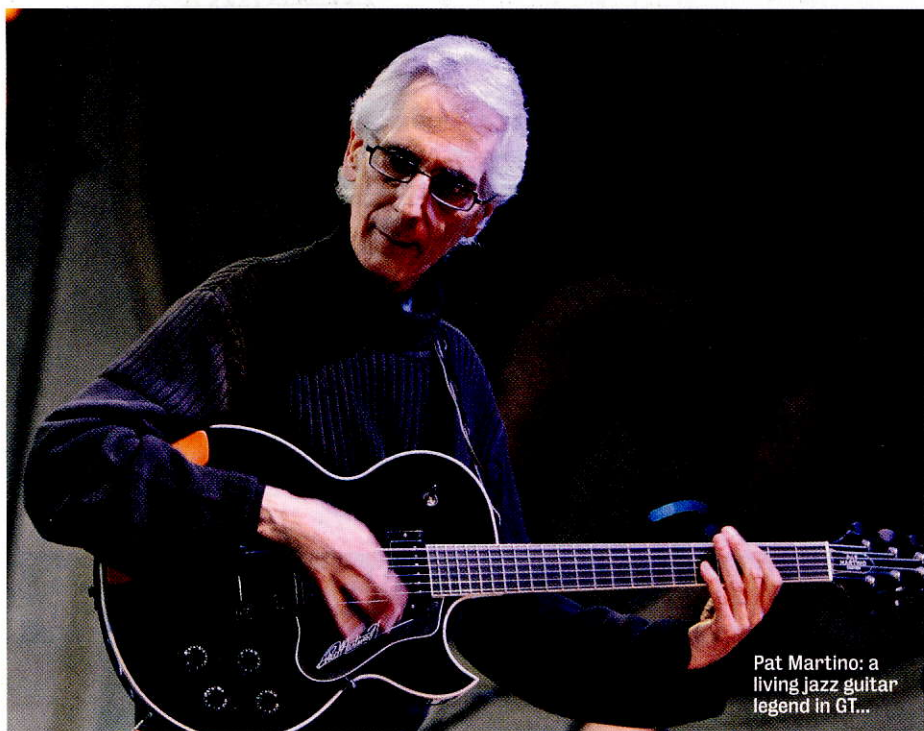
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Pat Martino tutorial **PART 2**



In the second of his three-part video masterclass, jazz icon Pat Martino stresses the importance of melody in a solo. **Phil Capone** transcribes...



Pat Martino: a living jazz guitar legend in GT...

ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: Various	<input checked="" type="checkbox"/> Use of chromaticism
TEMPO: Various	<input checked="" type="checkbox"/> Tritone substitution
CD: CD-ROM File	<input checked="" type="checkbox"/> Harmonic awareness

LAST MONTH PAT Martino shared with us his philosophies for improvising over jazz blues changes. In this issue we've transcribed two full choruses of a blues solo that Pat performed during the interview. The solo has been broken down into eight separate melodies so that each can be examined and analysed in relation to its harmonic setting. This will help you to understand Pat's thinking; you'll also be able to take the licks and play them out of context (ie over various jazz standards). In the final example (Ex 9) the full solo has been tabbed; we've also included the original backing track so you'll be able to play the whole solo against the changes.


The importance of melody is central to Pat's philosophy. Although his approach incorporates an understanding of the mathematics of music, his playing never sounds contrived. That's because Pat is, like all the great improvisers, essentially composing a spontaneous melody every time he plays a solo. His sense of time and phrasing is impeccable.

Pat never got a chance to warm up or 'get into the zone' before blowing over our backing track (he never even listened to it), yet there's not a single note out of place. Not only that, but the solo is a cohesive musical journey with a beginning, a middle, and an end. If we'd asked him to do another take you can bet his second solo would have been just as hip and cool as the first!

As we learned in last month's instalment, Pat never rigorously adheres to the prescribed changes of any chord sequence; instead he applies substitutions liberally. This gives him greater freedom when he's improvising. As he

explains, "When you see a sheet of music with the blues changes, it's nothing but a blueprint. If you have an automobile, and you get a blueprint of it, it doesn't tell you where you're going to go. It tells you how it works, but the destination is up to you."

By deconstructing Pat's solo into eight self-contained licks, we can examine just how and why his note choices work so well over the changes. To fully assimilate these melodies you'll need to do more than just learn them as shapes on the fretboard. Try singing the phrases over a strummed accompaniment (don't be afraid to change the key or drop the tempo), and shift each example to a new position on the neck (use the CAGED system to generate five different patterns). This will not only help you to learn the licks more effectively, it will also improve your aural and fretboard skills. These rigorous techniques may take a big chunk out of your practice time, but stick with it and you'll soon be making that all-important connection between the sounds in your head and the frets on the guitar neck. Eventually you'll be able to instantly play the melodies and phrases that you hear, the ultimate goal of any aspiring improviser.

Next month, in the third and final instalment of our Pat Martino video series, the virtuoso guitarist explains how to play over altered chords using superimposed minor melodies, and treats us to a demonstration of his astonishing improvising skills in a mellow jazz ballad setting. 

“If you have an automobile and you get a blueprint of it, it tells you how it works but the destination is up to you”

GET THE TONE



During this lesson Pat played his Gibson Custom Shop Pat Martino signature model through an AER Alpha 40watt combo. Part of Pat's tone comes from the heavy flatwound GHS strings that he uses: 52 42 32 26 18 16. To achieve that warm, jazzy tone, select your neck pickup and back off your guitar's tone (try rolling your tone off completely and then increasing it slightly to taste).



TRACK RECORD For vintage Martino we suggest you check out Pat's earliest albums: *El Hombre* (1967), *Strings* (1967) and *East!* (1968). Other highly recommended recordings spanning this great jazz guitarist's career include: *Footprints* (1972), *Exit* (1976), *The Return* (1987), *The Maker* (1994), *All Sides Now* (1997), *Live At Yoshi's* (2001) and *Remember: A Tribute To Wes Montgomery* (2006).

EXAMPLE 1 OPENING MELODY

By focusing on essential chord tones and using 'call and response' phrasing, a strong opening melody is created. When playing notes on the same fret

across the strings, use finger rolling to prevent the notes from sounding like a double-stop.

♩ = 140 F7 B♭7 F7 Cm7

EXAMPLE 2 PRE-EMPTING THE CHANGES

Starting your phrase before a chord change creates a pick-up measure as in this example. It also sounds way cooler than simply being 'dragged along'

by the changes. Notice how the last five notes (starting on the slide to D) are based on a chromatically descending major third.

♩ = 140 B♭7 Bdim

EXAMPLE 3 FLUIDITY ACROSS THE CHANGES

Starting with a bluesy F7 phrase, Pat chooses C Dorian over Am7b5 (Am7b5=Cm6) and D Phrygian Dominant (G harmonic min) over D7 to create a

fluid, melodic lick across the changes. Practice this slowly and in isolation over several sessions as it will work well in II-V (here Am7b5-D7) scenarios.

♩ = 140 F7 Am7b5 D7

C Dorian ————— D Phrygian dominant ———

EXAMPLE 4 MORE PRE-EMPTING OF CHORDS

Playing an F Mixolydian lick over the C7 chord in bar 2 creates a strong resolution back to the tonic F7 by pre-empting the chord change. The same

technique is employed at the end of the turnaround when the F minor pentatonic is 'forced' over the final II-V cadence.

♩ = 140 Gm7 C7 F Mixolydian ———

F13 D13 Gm7 C7 F7

F minor pentatonic ———

EXAMPLE 5 LINEAR VIBRATO

Pat's vibrato is subtle and expressive. It is also linear (played along the string) and closer to a classical technique than a rock or blues one. Notice how a

single Eb note is all that is needed to hint at the impending modulation to chord IV.

[illegible]

EXAMPLE 6 TENSION AND RELEASE

Using the F Superlocrian mode (F# melodic minor) to lead into the Bb7 chord creates a powerful modulation because it introduces tension. Notice how Pat

plays a Bbmaj7 lick directly over the Bb7 chord to create a more conclusive resolution. Use your first finger for the shift on the second beat of bar 2.

♩ = 140

F superlocrian mode

B^b7

B^bma⁷

B^bdim

9 7 6 8 6 7 6 9

7/8 6 5 8 7 7 8 7 6

9 6 8

EXAMPLE 7 MODAL LICKS AND CHROMATICISM

Just as in Example 3 earlier, Pat uses C Dorian to create a minor lick over the Am7b5 in bar 2. The lick concludes in D Phrygian dominant with a chromatic

approach to the final D note. A semitone above and below a target chord tone is referred to as 'encircling'.

♩ = 140

F7

Am7♭5

D7

C Dorian

D Phrygian dominant

E
B
G
D
A

6 8 8 10 8 10 8 7 6 5 8 7 5 4 6 4 5

EXAMPLE 8 CHROMATICISM - FILLING THE GAPS

When Pat plays minor scales he regularly adds a chromatic passing note between the 9th and root note as he does here in bar 1. A strong F Mixolydian

lick over C7 provides a satisfying resolution to the tonic chord in bar 3. Think of the C7#9 as an anticipation of the harmony in the following bar.

♩ = 140 Gm7 C7 F13 C7#9/G Gm7 C7

G Dorian ————— F Mixolydian —————

E B B G D A

5 6 5 8 5 7 6 5 8 7 5 6 5 6 7 5 6 4 3 2 3 5 3

EXAMPLE 9 PUTTING IT ALL TOGETHER

This example puts all eight licks back in sequence just as Pat played them. Remember to start practising well below the target tempo and build speed

gradually over several days. This is the best and most accurate way to learn anything since it avoids wasting time 'unlearning' incorrect phrases.

First Chorus

♩ = 140 F7 B♭7 F7

E
B
G
D
A

3 3 3 1 2 3 3 3 0 3 3 3 1

EXAMPLE 9 PUTTING IT ALL TOGETHER ...CONTINUED

Second Chorus

13

1

8 10 10 10-8 6 7 10

5 7 10 8

9 5 7 6 8 8

9 7 6 8 6 7 6 9

Gm7 C7 F13 C7#9/G Gm7 C7

E
B
G
D
A
E

21 5 6 5 8 5 7 6 5 8 7 5 6 5 8 6 7 5 7 5 8 1 2 1 2 1 3 4 5 3

Carcassi Opus 60 No.10



Bridget Mermikides continues her classical guitar series with a look at a piece by Italian guitarist and composer Matteo Carcassi...



US virtuoso David Tanenbaum has recorded several Carcassi works

ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: D TEMPO: 155bpm CD: TRACKS 55-59	<input checked="" type="checkbox"/> Hammer-ons and pull-offs <input checked="" type="checkbox"/> Finger strength & technique <input checked="" type="checkbox"/> Position shifting

WELCOME TO THE third in our series of intermediate lessons exploring the music and technique of the classical guitar. These lessons present pieces and studies by the classical guitar masters of the 18th and 19th centuries and demonstrate useful and common techniques of the style.

This month I'll introduce you to the Italian guitarist and composer Matteo Carcassi, who achieved fame in his lifetime both as a performer and a teacher. His Complete Method For Guitar remains valuable, relevant and widely used today.


His most famous works are his 25 Studies, Opus 60. These pieces combine important technical skills with stunning romantic music. They are perfect for building technique and manageable repertoire, and are used by countless classical guitar teachers and students around the world. Acquiring your own copy is highly recommended; there is simply not a bad work in the book!

The piece in this month's lesson is Number 10 from these 25 studies and it focuses on fretting hand slurs with particular attention to the fourth finger. A lot of players in the early stages of learning the guitar experience a feeling of weakness in the fretting hand's fourth finger and will even avoid using it in favour of the third finger wherever possible. But the fourth finger should not be neglected and this piece is very useful for addressing the issue.

This month's builder exercises are designed as preparation for the Carcassi study but more importantly to help achieve perfect hammer-ons and pull-offs.

Before launching into Exercise 1 we need to examine the basic fretting hand function and check that it is working economically and efficiently. Begin by placing the first and second fingers on the first two notes: 7th and 8th frets, first and second strings. The hand should feel comfortable and stable, fingers curling all together towards the fretboard. Next, place the fourth finger down at the 9th fret (C# on the first string) so the first, second and fourth fingers are now all pressing down simultaneously. From this point keep your first and second fingers pressing down on the strings and slowly lift the fourth finger on and off the fretboard without making a sound. Do not move or rotate the arm, wrist or hand and do not straighten the fourth finger when it is off the string, simply lift it on and off the string keeping its curled shape constantly intact. The movement comes from the knuckle joint of the fourth finger and there should be absolutely no tension at all.

Next, increase the speed of the finger movement in its direction towards the fretboard so it gently taps down on the string and creates a sound. Don't use too much exertion, as this action should not tire the fretting hand or arm. The quality of the movement will determine the quality of the sound produced. Repeat this process for each of the bars containing slurs (hammer-ons) until a good level of comfort and a competent hammer-on is achieved. You will then be ready to execute the exercise. Start slowly at first, and work up to tempo gradually.

For Exercise 2, as with Exercise 1, begin by placing the first, second and fourth fingers on the strings simultaneously. This time we are preparing for a pull-off so it is the first finger we need to think about initially. Make sure the first finger is holding the string down firmly and then 'pluck' the string with the fourth finger at a right angle to it. The pull-off should not be tense or forced but should have the quality of a satisfying 'bite' when executed well. Try all the pull-offs individually, perfecting this technique, before playing the exercise. 

“A lot of players in the early stages of learning the guitar experience a feeling of weakness in the fretting hand's fourth finger”



TRACK RECORD Award winning David Tanenbaum is chair of the guitar department at San Francisco Conservatory and has been artist in residence at the Manhattan Music School. Along with many recordings featuring modern classical guitar repertoire he has also produced a range of albums in the more traditional style. His Estudios - Carcassi, Sor & Brouwer comes highly recommended.

EXERCISE 1 HAMMER-ONS

CD TRACK 56

Hammer-ons require a little less work to physically execute than pull-offs so practise this first before moving on to Exercise 2.

Hold down fingers 1 & 2 throughout both bars

Hold down fingers 1 & 3 throughout both bars

Hold down fingers 1 & 3 throughout both bars

Hold down fingers 1 & 2 throughout both bars

EXERCISE 2 PULL-OFFS

CD TRACK 57

Watch you don't bend any strings sharp when you execute these pull-offs: it will demonstrate too much energy being used with the wrong fingers.

Hold down fingers as in Ex 1

EXERCISE 3 BOTH TOGETHER

CD TRACK 58

This is a combination of the hammer-on and pull-off techniques we've just looked at and is similar to the way they occur in the upcoming Carcassi study.

Take your time over these exercises, because once they are mastered you will be ready to tackle the piece.

Hold down fingers as in Ex 1 & 2

LESSON: CLASSICAL

FULL PIECE CARCASSI OPUS 60 NO 10

CD TRACK 59

Fretting hand fingering has been suggested throughout and you'll find it mainly favours the fretting hand's fourth finger for slurring: hammer-ons and pull-offs. Although there are places where the third finger could be used (for instance in bar 9), the fourth finger is recommended, since much of the

purpose behind this piece is to strengthen and improve your fourth finger technique. Also, because the fourth finger angle is more perpendicular to the fretboard than that of the third finger, it creates a crisper pull-off once it has gained sufficient strength to perform it correctly.

1, 17

D **G/D** **Em/D**

♩ = 155

5, 21

A7/D **D**

9, 25

E7 **A**

13, 29

Bm/D **E7** **A**

33, 57

A7 **D/A**

FULL PIECE CARCASSI OPUS 60 NO 10 ...CONTINUED

CD TRACK 59

[Bars 14 and 15, previous page] It is a common and important technique for the picking hand thumb to damp unwanted ringing bass notes. At the very end of bar 14 the picking hand thumb should very quickly mute (using the pad of the thumb) the open fourth string before playing the open A in bar 15. Immediately after playing this A, the thumb should bounce back and mute

the low E it just played (end of bar 14). Although this may seem fussy, it is an essential element in creating clear sounding harmony. Without this damping the three bass strings will all be ringing together in bar 15, obscuring the harmonic progression. Once the ear becomes trained in these details, it is difficult to ignore them and damping unwanted notes becomes a must!

Em/A **A7**

E 7 7 9 7 7 9 7 7 3 3 5 3 3 5 3 3 5 5

B 8 8 8 8 8 8 8 5 5 5 5 5 5 5 5 5 6 6

G 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

E 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

37, 61

D **Em/D**

E 2 2 3 2 2 3 2 2 3 3 5 3 3 5 3 3 7 7

B 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 8 8

G 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

E 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

41, 65

A7/D **D**

E 0 0 2 0 0 2 0 0 2 2 3 2 2 3 2 2 5 5

B 2 2 2 2 2 2 2 5 5 5 5 5 5 5 5 7 7

G 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

E 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

45, 69

D7 **G**

E 8 8 10 8 8 10 8 8 10 10 12 10 10 12 10 10 7 7

B 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 8 8

G 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

E 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

49, 73

D/A **A7** **D**

E 5 5 7 5 5 7 5 5 7 10 10 12 10 10 12 10 10

B 7 7 7 7 7 7 7 7 7 10 10 10 10 10 10 10 10

G 0 0 0 0 0 0 0 0 0 11 11 11 11 11 11 11 11

D 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

E 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

53, 77

Celtic Guitar PART 6



This month **Stuart Ryan** brings his Celtic guitar series to its conclusion with two great solo acoustic pieces that he recommends you learn back to back...



Tony McManus:
solo acoustic
guitar virtuoso

I'VE REALLY ENJOYED this short series looking at the Celtic ways of playing acoustic guitar. And this month we're going to be putting together everything we have learned over the past few months.


I have split our study piece into two sections so you can practise these ideas independently and then play them as one sequence. Owing to the short nature of many traditional pieces it's typical to put a number of tunes together (known as a 'set' - Tony McManus is the master of this). Commonly you will find a slow air (or two) followed by a faster reel or jig, and this can be a great performance tool as the fingers get warmed up on the slow piece before going hell for leather on the faster sections!

This piece is written in the Celtic-friendly tuning of DADGAD and the equally friendly key of D major. If you've been concentrating thus far you will remember this gives us plenty of open strings to choose from. It's great on the

slow pieces, as ringing strings fill out space; and even better on the faster numbers as open strings give you time to get your fingers to the next fretted note. Not surprisingly, the slow air is the place to test your tone, phrasing and time. There are cascading open string runs which must be played cleanly with everything ringing and

you can really take liberties with the timing in situations such as this. So try stretching phrases out or pushing others - not too much though! There are a couple of rhythmic intricacies here as well (more about those in the performance notes).

The second section is where you want to keep the timing tight and the fingers loose - this can be played as fast as possible, although I have kept it at a realistic target to begin with. There is a strong Tony McManus influence here. While some of the notes will be demanding for the picking hand, the fretting hand must also contend with rapid hammer-ons and pull-offs and sustained bass notes against melody lines.

I'd really recommend learning these two pieces back to back and then putting them together as a single performance piece. Make sure your picking and fretting fingers are warmed up though, as there are some real challenges in the second section! 

“I have split our study into two sections so you can practise these ideas independently and then play them in sequence”

GET THE TONE



Any acoustic will do the job here though generally smaller to medium body size will give you the dynamics, punch, response and playability for this kind of style. A low action will really help for the faster sections though you may sacrifice some tone and volume, which will be more noticeably absent on slower airs. I recorded this on my own Nick Benjamin JOM (Jumbo Orchestra Model).

ABILITY RATING



Moderate/Advanced

INFO

KEY: D major
TEMPO: VARIOUS
CD: TRACK 60

WILL IMPROVE YOUR

- ☒ Control of open strings
- ☒ Hand synchronisation
- ☒ Creation of tone



TRACK RECORD Buy everything Tony McManus has ever recorded - that is an order! Seriously, though, for this style of playing this Scottish acoustic genius should always be your first port of call - just make sure that your guitar is nowhere near a fire when he gets into his stride! Check out his CD *The Maker's Mark* which contains loads of great Celtic tunes for you to marvel at.

EXAMPLE 1 CELTIC AIR AND REEL

CD TRACK 60

[Bar 2] Think about every subtle nuance that you can with this type of music, as phrasing is everything. Pay attention to the quick grace note just after the open D; make sure the cascading run at the end of the bar is clean and let everything ring out as much as possible.

[Bar 8] Notice there's a tricky piece of rhythmic phrasing and picking hand fingering on beat 3 – play the chord with a 'pim' pattern and then pick the open second string with the 'a' finger – with this rhythm you will need a fleet picking hand. Spend time on this individually if you find it difficult.

[Bar 10] There are plenty of cascading notes here so really work on keeping everything clean. It can be interesting to play around with the rhythm – faster or slower, you decide! Go for 'ami, amipi' for the first two beats.

[Bar 17] Next page. And onto the reel! Things heat up here and you'll need really precise picking and fretting hand fingering. The real challenge is on beat two where you have a rapid sequence of three notes on the 9th fret of the first string. This is designed to emulate the fast bowing of a fiddle player and should be played with the sequence 'ami'.

Section 1

Section 1

♩ = 85

Chords: D, D13, C, G/D, Csus2, G/B, NH

Staff 1 (Measures 1-5):

- Measure 1: D (open), D13 (3-5, 0-3, 4-0, 0)
- Measure 2: D (open), D13 (3-5, 0-3, 4-0, 0)
- Measure 3: D (open), D13 (3-5, 0-3, 4-0, 0)
- Measure 4: C (2-3, 5-0)
- Measure 5: G/D (0-4, 2-3, 5-0)

Staff 2 (Measures 6-9):

- Measure 6: D (open), D13 (3-5, 0-3, 4-0, 0)
- Measure 7: D (open), D13 (3-5, 0-3, 4-0, 0)
- Measure 8: D (open), D13 (3-5, 0-3, 4-0, 0)
- Measure 9: D (open), D13 (3-5, 0-3, 4-0, 0)

Staff 3 (Measures 10-13):

- Measure 10: D (open), D13 (3-5, 0-3, 4-0, 0)
- Measure 11: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 12: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 13: G/B (0-3, 4-0, 0-7, 3-0)

Staff 4 (Measures 14-17):

- Measure 14: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 15: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 16: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 17: NH (12)

Staff 5 (Measures 18-21):

- Measure 18: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 19: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 20: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 21: D13 (0-3, 4-0, 0-7, 3-0)

Staff 6 (Measures 22-25):

- Measure 22: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 23: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 24: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 25: D13 (0-3, 4-0, 0-7, 3-0)

Staff 7 (Measures 26-29):

- Measure 26: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 27: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 28: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 29: D13 (0-3, 4-0, 0-7, 3-0)

Staff 8 (Measures 30-33):

- Measure 30: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 31: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 32: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 33: D13 (0-3, 4-0, 0-7, 3-0)

Staff 9 (Measures 34-37):

- Measure 34: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 35: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 36: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 37: D13 (0-3, 4-0, 0-7, 3-0)

Staff 10 (Measures 38-41):

- Measure 38: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 39: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 40: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 41: D13 (0-3, 4-0, 0-7, 3-0)

Staff 11 (Measures 42-45):

- Measure 42: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 43: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 44: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 45: D13 (0-3, 4-0, 0-7, 3-0)

Staff 12 (Measures 46-49):

- Measure 46: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 47: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 48: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 49: D13 (0-3, 4-0, 0-7, 3-0)

Staff 13 (Measures 50-53):

- Measure 50: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 51: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 52: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 53: D13 (0-3, 4-0, 0-7, 3-0)

Staff 14 (Measures 54-57):

- Measure 54: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 55: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 56: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 57: D13 (0-3, 4-0, 0-7, 3-0)

Staff 15 (Measures 58-61):

- Measure 58: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 59: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 60: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 61: D13 (0-3, 4-0, 0-7, 3-0)

Staff 16 (Measures 62-65):

- Measure 62: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 63: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 64: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 65: D13 (0-3, 4-0, 0-7, 3-0)

Staff 17 (Measures 66-69):

- Measure 66: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 67: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 68: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 69: D13 (0-3, 4-0, 0-7, 3-0)

Staff 18 (Measures 70-73):

- Measure 70: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 71: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 72: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 73: D13 (0-3, 4-0, 0-7, 3-0)

Staff 19 (Measures 74-77):

- Measure 74: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 75: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 76: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 77: D13 (0-3, 4-0, 0-7, 3-0)

Staff 20 (Measures 78-81):

- Measure 78: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 79: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 80: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 81: D13 (0-3, 4-0, 0-7, 3-0)

Staff 21 (Measures 82-85):

- Measure 82: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 83: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 84: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 85: D13 (0-3, 4-0, 0-7, 3-0)

Staff 22 (Measures 86-89):

- Measure 86: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 87: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 88: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 89: D13 (0-3, 4-0, 0-7, 3-0)

Staff 23 (Measures 90-93):

- Measure 90: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 91: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 92: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 93: D13 (0-3, 4-0, 0-7, 3-0)

Staff 24 (Measures 94-97):

- Measure 94: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 95: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 96: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 97: D13 (0-3, 4-0, 0-7, 3-0)

Staff 25 (Measures 98-101):

- Measure 98: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 99: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 100: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 101: D13 (0-3, 4-0, 0-7, 3-0)

Staff 26 (Measures 102-105):

- Measure 102: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 103: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 104: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 105: D13 (0-3, 4-0, 0-7, 3-0)

Staff 27 (Measures 106-109):

- Measure 106: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 107: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 108: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 109: D13 (0-3, 4-0, 0-7, 3-0)

Staff 28 (Measures 110-113):

- Measure 110: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 111: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 112: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 113: D13 (0-3, 4-0, 0-7, 3-0)

Staff 29 (Measures 114-117):

- Measure 114: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 115: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 116: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 117: D13 (0-3, 4-0, 0-7, 3-0)

Staff 30 (Measures 118-121):

- Measure 118: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 119: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 120: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 121: D13 (0-3, 4-0, 0-7, 3-0)

Staff 31 (Measures 122-125):

- Measure 122: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 123: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 124: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 125: D13 (0-3, 4-0, 0-7, 3-0)

Staff 32 (Measures 126-129):

- Measure 126: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 127: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 128: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 129: D13 (0-3, 4-0, 0-7, 3-0)

Staff 33 (Measures 130-133):

- Measure 130: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 131: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 132: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 133: D13 (0-3, 4-0, 0-7, 3-0)

Staff 34 (Measures 134-137):

- Measure 134: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 135: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 136: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 137: D13 (0-3, 4-0, 0-7, 3-0)

Staff 35 (Measures 138-141):

- Measure 138: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 139: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 140: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 141: D13 (0-3, 4-0, 0-7, 3-0)

Staff 36 (Measures 142-145):

- Measure 142: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 143: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 144: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 145: D13 (0-3, 4-0, 0-7, 3-0)

Staff 37 (Measures 146-149):

- Measure 146: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 147: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 148: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 149: D13 (0-3, 4-0, 0-7, 3-0)

Staff 38 (Measures 150-153):

- Measure 150: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 151: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 152: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 153: D13 (0-3, 4-0, 0-7, 3-0)

Staff 39 (Measures 154-157):

- Measure 154: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 155: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 156: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 157: D13 (0-3, 4-0, 0-7, 3-0)

Staff 40 (Measures 158-161):

- Measure 158: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 159: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 160: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 161: D13 (0-3, 4-0, 0-7, 3-0)

Staff 41 (Measures 162-165):

- Measure 162: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 163: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 164: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 165: D13 (0-3, 4-0, 0-7, 3-0)

Staff 42 (Measures 166-169):

- Measure 166: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 167: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 168: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 169: D13 (0-3, 4-0, 0-7, 3-0)

Staff 43 (Measures 170-173):

- Measure 170: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 171: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 172: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 173: D13 (0-3, 4-0, 0-7, 3-0)

Staff 44 (Measures 174-177):

- Measure 174: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 175: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 176: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 177: D13 (0-3, 4-0, 0-7, 3-0)

Staff 45 (Measures 178-181):

- Measure 178: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 179: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 180: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 181: D13 (0-3, 4-0, 0-7, 3-0)

Staff 46 (Measures 182-185):

- Measure 182: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 183: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 184: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 185: D13 (0-3, 4-0, 0-7, 3-0)

Staff 47 (Measures 186-189):

- Measure 186: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 187: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 188: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 189: D13 (0-3, 4-0, 0-7, 3-0)

Staff 48 (Measures 190-193):

- Measure 190: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 191: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 192: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 193: D13 (0-3, 4-0, 0-7, 3-0)

Staff 49 (Measures 194-197):

- Measure 194: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 195: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 196: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 197: D13 (0-3, 4-0, 0-7, 3-0)

Staff 50 (Measures 198-201):

- Measure 198: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 199: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 200: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 201: D13 (0-3, 4-0, 0-7, 3-0)

Staff 51 (Measures 202-205):

- Measure 202: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 203: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 204: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 205: D13 (0-3, 4-0, 0-7, 3-0)

Staff 52 (Measures 206-209):

- Measure 206: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 207: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 208: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 209: D13 (0-3, 4-0, 0-7, 3-0)

Staff 53 (Measures 210-213):

- Measure 210: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 211: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 212: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 213: D13 (0-3, 4-0, 0-7, 3-0)

Staff 54 (Measures 214-217):

- Measure 214: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 215: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 216: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 217: D13 (0-3, 4-0, 0-7, 3-0)

Staff 55 (Measures 218-221):

- Measure 218: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 219: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 220: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 221: D13 (0-3, 4-0, 0-7, 3-0)

Staff 56 (Measures 222-225):

- Measure 222: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 223: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 224: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 225: D13 (0-3, 4-0, 0-7, 3-0)

Staff 57 (Measures 226-229):

- Measure 226: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 227: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 228: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 229: D13 (0-3, 4-0, 0-7, 3-0)

Staff 58 (Measures 230-233):

- Measure 230: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 231: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 232: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 233: D13 (0-3, 4-0, 0-7, 3-0)

Staff 59 (Measures 234-237):

- Measure 234: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 235: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 236: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 237: D13 (0-3, 4-0, 0-7, 3-0)

Staff 60 (Measures 238-241):

- Measure 238: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 239: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 240: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 241: D13 (0-3, 4-0, 0-7, 3-0)

Staff 61 (Measures 242-245):

- Measure 242: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 243: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 244: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 245: D13 (0-3, 4-0, 0-7, 3-0)

Staff 62 (Measures 246-249):

- Measure 246: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 247: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 248: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 249: D13 (0-3, 4-0, 0-7, 3-0)

Staff 63 (Measures 250-253):

- Measure 250: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 251: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 252: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 253: D13 (0-3, 4-0, 0-7, 3-0)

Staff 64 (Measures 254-257):

- Measure 254: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 255: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 256: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 257: D13 (0-3, 4-0, 0-7, 3-0)

Staff 65 (Measures 258-261):

- Measure 258: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 259: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 260: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 261: D13 (0-3, 4-0, 0-7, 3-0)

Staff 66 (Measures 262-265):

- Measure 262: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 263: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 264: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 265: D13 (0-3, 4-0, 0-7, 3-0)

Staff 67 (Measures 266-269):

- Measure 266: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 267: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 268: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 269: D13 (0-3, 4-0, 0-7, 3-0)

Staff 68 (Measures 270-273):

- Measure 270: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 271: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 272: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 273: D13 (0-3, 4-0, 0-7, 3-0)

Staff 69 (Measures 274-277):

- Measure 274: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 275: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 276: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 277: D13 (0-3, 4-0, 0-7, 3-0)

Staff 70 (Measures 278-281):

- Measure 278: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 279: D13 (0-3, 4-0, 0-7, 3-0)
- Measure 280: G/B (0-3, 4-0, 0-7, 3-0)
- Measure 281: D13 (0-3, 4-0, 0-7, 3-0)

Staff 71 (Measures 282-285):

- Measure 282: Csus2 (0-3, 4-0, 0-7, 3-0)
- Measure 283: D1

LESSON: ACOUSTIC

EXAMPLE 2 CELTIC AIR AND REEL ...CONT

CD TRACK 60

[Bar 2] You can choose to use a 'pipimi' or 'imimam' picking pattern for this sequence but ensure the hammer-ons are strong and well timed.

[Bar 4] The challenge here is to keep the bass note (2nd fret on the fifth string) ringing all the way through the bar as the melody notes play against it using the tricky picking pattern first encountered in bar 1.

[Bar 9] The second half of the reel features a bit more detail and again there is the challenge of keeping the bass notes ringing in order to fill out the sound.

[Bar 10] There's a big leap from the melody on the second and third strings over to the bass notes on the sixth string - a great challenge for both fretting and picking hands!

[Bar 15] Here are some rapid pull-offs with a similar sequence in the next bar. If you are not yet comfortable with playing these types of sequence at speed just slow everything right down and build up the pace - when these ideas are committed to muscle memory you can focus on the speed element!

Section 2

Section 2

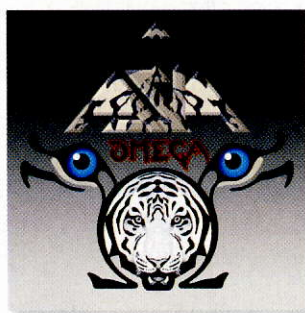
Chords: G, A6sus4, Bm7, G, A6sus4, D/C#, D, D, Dmaj7, D5/G, Asus4add9, Bm7, D, Dmaj7, D5/G, Asus4add9, D.

Bar numbers: 1, 5, 9, 13.

New Albums

The latest guitar releases, including Album Of The Month and Classic Album...

ALBUM OF THE MONTH

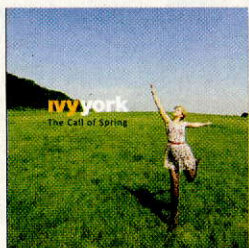


ASIA OMEGA

Frontiers Records ★★★★★

The metamorphosis of Asia has been hard to fully comprehend, with only Geoff Downes remaining steadfast in the many personnel changes. The last incarnation that included John Payne on

bass and vocals and Guthrie Govan on guitar was brilliant in its own way but in reality nothing compares to the original, and here we have the four founding members back together in perfect harmony for a new studio album. And Omega stands out as the best thing the quartet has produced since that stunning debut album. All of the things that made the first album so good are present once again; strong songs, good melodies, tough arrangements, heartfelt vocals, quirky chords and an excellent production. Finger On The Trigger kicks off proceedings and fits like a well-worn jacket and this high standard remains. It's top drawer but how will it sit in today's very different musical climate? The fans will love it, of course, and touring will bring more into the fold - in reality it's just good solid rock and that's a winner in our book.



IVY YORK THE CALL OF SPRING

Rough Trade Records ★★★★★

This is a hard one to pin down as it transcends a plethora of musical styles - some modern and many nostalgic - but it's moody throughout and well packed with unusual chord progressions. It's not a typical guitar based album by any means but it still offers inspiration from the great use of acoustic and electric instruments throughout.

There are lots of fantastic vintage tones and what sounds like flatwound strings on the title track and also on Cowboy. Ivy comes from Australia and has a unique and highly accented voice, something that is certainly very much of the moment. The intimate quality of the production from musical associate Rav Panesar sometimes fools you into thinking that she's sitting right next to you. This is a musical curiosity that magically pulls you away from the real world to somewhere much better. We like this a lot.

DEEP PURPLE SINGLES AND EP ANTHOLOGY 1968-80

Harvest ★★★

Deep Purple fans must be delighted by how well the band's back catalogue has been revived

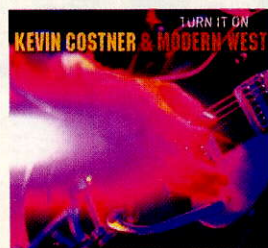


and in some cases remastered. And this is yet another great collection of material. Although most of it is available elsewhere it's still good to have all the single releases together, including some of the rarer B-sides and EP tracks from around the world. Early tracks like Emmaretta, Hallelujah and Strange Kind Of Woman still sound great, with Ritchie Blackmore still experimenting with his technique. Album tracks like Smoke On The Water and Woman From Tokyo were considerably edited to make them short enough for single release but they still work well. The oddities and rarities are great for the collector but this would also offer an excellent introduction to the band if they've somehow passed you by thus far.

KEVIN COSTNER & MODERN WEST TURN IT ON

Ear Music ★★★★★

There's nothing new about an actor turning to music for a bit of



alternative income, but where this stands out from many of the previous attempts is that it's actually a very good album indeed. Costner explains the idea behind the project: "For a long time now I have felt the need to connect with people in a more meaningful way than just the autograph. I always thought that music could build a stronger, more personal exchange, much greater than the movie, TV interview or magazine. I asked my old friend John Coinman to get some guys together, starting with Blair Forward on bass who was in

the first and only band I was ever in." And what a stunningly good combination of musicians he's chosen, with Costner on lead vocals and Teddy Morgan on lead guitar and production, the album has fire and a real edge. We're impressed, so check it out!

FRANCIS ROSSI ONE STEP AT A TIME

Ear Music ★★★★★

Status Quo stalwart Rossi has produced a solo album and it's exactly what you'd expect from a



man who has such a distinctive voice and musical delivery. Catchy melodies, pop style lyrics, sing-a-long choruses, it's all here so your first thought is why isn't this just another Status Quo album? Surely pursuing a solo project means you can explore other musical avenues that wouldn't fit comfortably into the repertoire of the main band? There are a couple of exceptions, the title track and If You Believe, but tracks like Here I Go, Sleeping On The Job and Crazy For You are pure Quo and there's even a reworking of Caroline included. It's all rather curious but whatever the reasons this is a fine album and Rossi should feel proud of what he's achieved for his first solo outing.

TOM KERSTENS' G PLUS ENSEMBLE

Utopia

Realworld ★★★

Tom Kerstens is one of the UK's leading classical guitarists, as well as being the artistic director for the International Guitar Foundation.



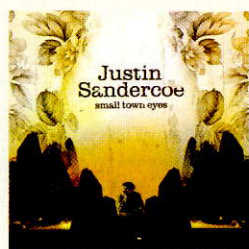
But don't expect any re-readings of Bach, Sor or Villa Lobos here, as the G Plus Ensemble is strictly a contemporary outfit, playing original, newly commissioned compositions which successfully straddle both the classical and commercial music fields. Utopia is dominated by two specially written suites: the first by Joby Talbot and the second by John Metcalfe, who has more recently worked with Peter Gabriel on the string arrangements for the *Scratch My Back* album. For the first suite, the instrumentation centres upon Kerstens' guitar set against a backdrop of strings, percussion and electric bass, but it's the Metcalfe suite where solo nylon-string shakes hands with the modern world in *The Third Fire* - a piece for solo classical guitar and digital delay. The result is a fascinating marriage of genres that grips the imagination and challenges accepted boundaries.

JUSTIN SANDERCOE SMALL TOWN EYES

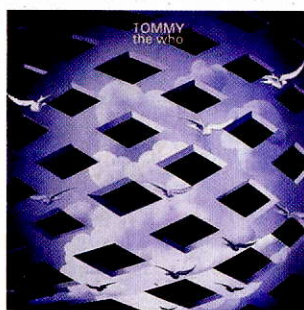
Ocean Reds Records ★★★★★

Justin Sandercoe is something of a megastar amongst the online guitar community, thanks to the sterling work he does with his free tuition website at www.justinguitar.com.

Some might even have seen him playing guitar on stage with pop star Katie Melua on occasion, too. *Small Town Eyes* is Justin's long-awaited debut album and proves to be a real delight, comprising 13 tracks of mainly acoustic based songs with smatterings of electric piano, string ensemble, upright bass and percussion on the side. There's even a co-write with Ms Melua on the track *Forevergreen*. Comparisons with fellow mellifluous antipodean Neil Finn of *Crowded House* seem fair, as the songs all have great lyrical depth and some dangerously catchy choruses. Stand-out tracks include the aforementioned *Forevergreen*, the introspective and soul-searching *I Turn To Tell Her* and the scorchingly beautiful *Pity The Rose*. A song-writing masterclass that equals the best.



CLASSIC ALBUM

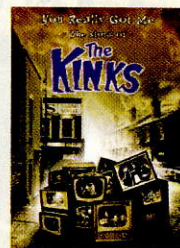


THE WHO TOMMY

Track Records ★★★★★

Although the lyrical content of *Tommy* is somewhat unsavoury, the quality of Pete Townshend's songwriting was clearly at an all-time high for the album. In 1969 Pinball Wizard was the single to

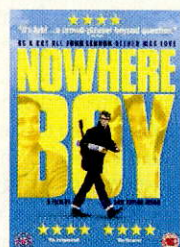
pre-empt the Who's rock opera and a worthy taster of what was in store. From the outset *Tommy* is packed with strong melodies, stacked vocals, curious progressions (often punctuated by vicious guitar stabs) and a mixture of moods and styles, all delivered with the barely controlled exuberance that characterised the band at that time. Pete had dabbled in storyline rock in *A Quick One* from the album of the same name, and he would try again later; but with *Tommy* all the pieces were spot on and never surpassed. It remains the album by which the band is judged and still offers inspiration, phenomenal musicality - and nightmares - to this day.



THE KINKS YOU REALLY GOT ME

ABC Entertainment ★★★★★

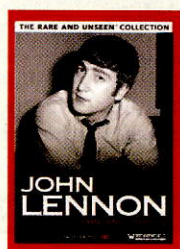
This US production traces the history of The Kinks from the early days of pure R&B, to becoming one of the most influential bands of all time. They were always quintessentially English, with references back to music hall, both musically and lyrically, although this wasn't fully revealed until later in their career. Where this DVD really scores is having a good percentage of performances from the band, some of which are full and uninterrupted songs. Although not full concerts this really offers a good insight to the way the band performed and shows their gradual development from blues, country, mainstream pop and beyond. In America they were briefly huge and their power pop paved the way for hard rock to develop. Problems with promoters and management led to a four-year touring ban yet in the end the US was to covet the band long after they disappeared from popularity in Britain. Narration is kept to a minimum, allowing the music to tell the story of one of the best-loved bands from the beat boom years.



NOWHERE BOY FILM 4 PRESENTATION

Icon Home Entertainment ★★★★★

We've had various movies concerning The Beatles' rise to fame but this offers deeper insight into what actually bonded the band together, particularly Lennon, McCartney and Harrison. It's the story of John's early life, told in detail from being at school and learning to play the guitar whilst living with his Aunt Mimi but still under the influence of his mother Julia. Much of his adolescence will be familiar to that generation but it's the impact of meeting McCartney (who taught him much about playing guitar), and subsequently Paul introducing him to George that makes his musical dream become reality. And although it represents a relatively short period in time it provides all the clues to what made Lennon the man he was and indeed why The Beatles were such an amazing band. Aaron Johnson plays a very convincing Lennon with Thomas Sangster as McCartney and Sam Bell as Harrison; and even without The Beatles' musical connection the film stands up in its own right.



JOHN LENNON RARE AND UNSEEN

Sony ★★

Where *Nowhere Boy* tells the story of the early John Lennon this DVD is of the man himself in seldom seen footage. We've already had the *Rare And Unseen Beatles* and this is basically more of the same; a series of interviews at various points in the band's career plus later material from solo Lennon, with many including Yoko Ono. Beatles press officer Tony Barrow informs us that he found Lennon the most difficult of the band to communicate with. Insecure and very distrustful of others, he must have found the solo career hard to handle, so it was undoubtedly Yoko's support that gave him the strength to move out on his own. Although there are many interesting points covered here, most have been well documented and as the quality of the footage is naturally way below today's standards entertainment value is low, so there is little to recommend this release to any except the most avid of collectors.

Q&A

Theory Godmother



Post your playing posers and technical teasers to: Theory Godmother, Guitar Techniques, 30 Monmouth Street, Bath, BA1 2BW; or email me at guitartechniques@futurenet.com - your wish is my command!

CAGED Match

Dear Theory Godmother

One of the most useful things a guitar player can learn to master the fingerboard is the CAGED system; a very powerful tool for the navigation of chords and scales. Once you have learned the five chord shapes and the five scale shapes it is really no problem to play in different keys. The system works great for the five CAGED pentatonic major/pentatonic minor scales, but what do you do if you want to play three-notes-per-string scales? Is there a way to use the CAGED system in a modified way for the three-notes-per-string scales, which now has seven notes instead of five?

Stephan

I agree with you about the usefulness of the CAGED system, Stephan – and the answer to your question is yes; the system can be adapted for all the scales on the fretboard. All it takes is a little bit of visualisation, that's all.

Let's take as an example the 'C shape scale' from the CAGED system. First of all, you have the chord shape

itself (see Ex 1) and then the major pentatonic superimposed on it (Ex 2). The next step is to fill in the missing two notes that will turn the major pentatonic into the fully-fledged major scale (Ex 3). At every stage, it's important to visualise the chord shape that lies within.

In order to find the minor shapes I think it's reasonable to learn to match up the minor chord shapes with their respective scales. Taking the C shape once again – but this time it's C minor – we can still learn to 'see' the chord shape within the scale, making it as useful an aide memoire as its major counterpart (Ex 4).

In order to adapt the CAGED system even further for the three-notes-per-string majors favoured by fretboard boy racers and the like, it really is just a case of learning to orientate yourself so that you can recognise the root notes from the CAGED shapes, from which experience will teach you to build every scale shape imaginable.

Picking Triplets

Dear Theory Godmother

I have a question regarding triplets: how do you pick them? Is there a commonly accepted way that this

should be done?

When picking a whole bar where each beat has been split into three, which one of the following should I play? Down up down, down up down, down up down, down up down, down up down, down up down, up down up, down up down, up down up?

Jeremy

In theory, both ways are acceptable, Jeremy; what it comes down to in the end is a matter of putting the accents in the right places. If we take a bar of eighth-note triplets in 4/4 time (Ex 5) you'll see that the accents belong on the first eighth note of each triplet group, giving you a counting regime that would go: 1 & a – 2 & a – 3 & a – 4 & a, etc.

Picking these the 'down up down, down up down' way would automatically place a strong downstroke in the right place (Ex 6) even though it might be a little difficult for you to get your pick around initially. Practice, however, solves most concerns!

Using the alternate picking method would also be fine, but it would place the accent on an upstroke every other beat. There's nothing wrong with this,

of course, as long as you can still make the triplets sound even and well-defined.

All this said, it depends on the tempo you play these at – if it's pretty fast (eg 3 notes at 180 or more bpm), you're probably best off with strict alternate picking.

Rule Of Thumb

Dear Theory Godmother

I've attached two legato exercises from previous editions of your magazine (Ex 7) to highlight my problems. Both are pentatonic runs that I associate mainly with rock/blues and a 'thumb over' fretting hand technique. However, I can't do either unless my thumb goes at least some way behind the neck into a 'hybrid' position – neither totally 'thumb over' or 'classical' – because of the required reach to the flat third on the sixth string. However, this hybrid position impairs quick transition to string bends; is this just the price to pay when playing these runs onto the sixth string?

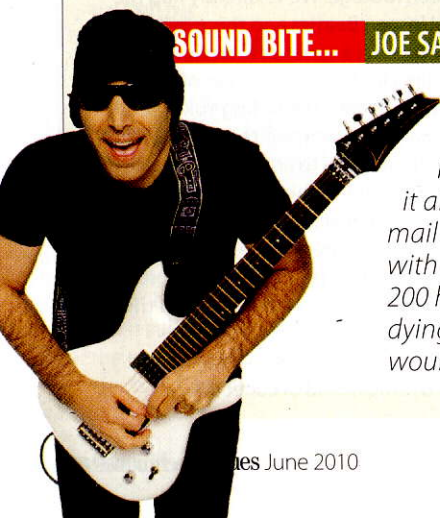
Example two's accompanying text states that two-notes-per-string pentatonic runs should not use the fourth finger, 'angling the hand in a way more conducive to bends' (suggesting a thumb over technique). My problem here is when you shift the example from the demonstrated 12th fret to the 5th. Here again, I have a reach problem if I don't use my fourth finger and my hybrid hand position.

I've had many lessons from different teachers and I'm in despair! Amazingly, none have been helpful, saying 'Just do what feels right' or 'I would have no use for those particular exercises'. Am I using an okay hand position and should the above 'no fourth finger' rule apply lower down the neck?

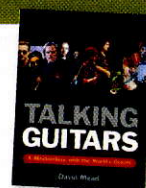
Paul

Now this might be a little frustrating, Paul, but I'm going to side with the

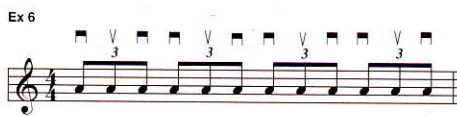
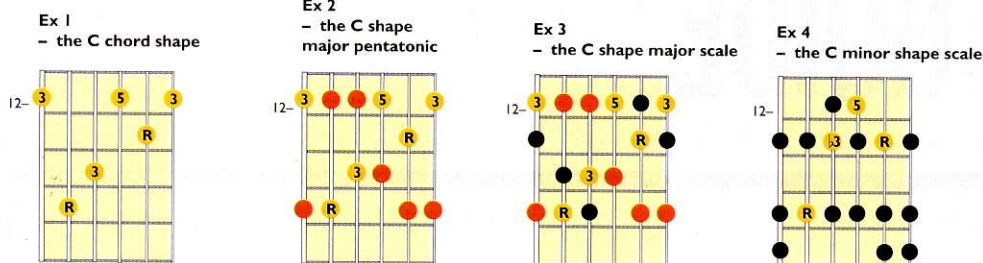
SOUND BITE... JOE SATRIANI ON FINANCING HIS FIRST ALBUM...



“...I decided to do a real record but I couldn't find financing for it. I knew it was going to take more than a \$1,000, which is what the first record cost [ie Joe's eponymous EP] because I was going to be playing it all myself which takes more time in the studio. So lo and behold, in the mail a couple of days later came a credit card – a pre-approved credit card with a \$5,000 credit limit. So basically I went to the studio and said I'd pay for 200 hours in advance and they gave me a break on the costs. The studio was dying for money as well, so I paid everybody in advance and immediately wound up with a \$4,999 debt on my credit card!”



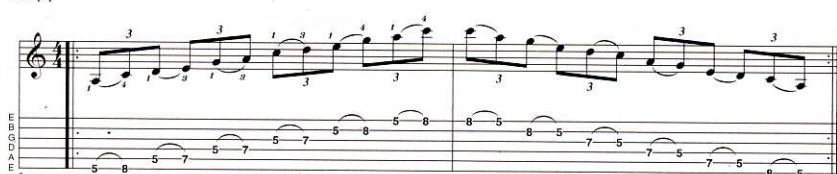
■ Example tract taken from Talking Guitars by David Mead, published by Sanctuary, ISBN: 1-86074-620-9. Price: £9.99 (UK), \$14.99 (USA).



Ex 7 (A)
(80) (120) (160)



Ex 7 (B)



teachers who said that you should do what feels right to you. Thumb position depends quite a lot on sundry factors like how low or high you wear your guitar on its strap – obviously the lower the guitar is in relation to your hands and arms, you'll need to have the thumb more over the top of the neck whatever you're doing in order to keep the wrist straight. The classical position would bend the wrist back and act as an open invitation to conditions like RSI or tendonitis. To a certain extent, it depends on hand shape, finger length and a lot more besides, too. Every player has to make decisions based on his or her own physique and there is very rarely a 'one size fits all' compromise.

In GT, we aim to offer advice on picking, hand position, fingering, etc that is generally acceptable and that will suit most players most of the time. But there comes a moment when you have to be bold enough to say, 'yes, but I do it this way...' and discover, often through painstaking trial and error, which fits in with your playing style.

So, to answer your questions – and

please bear in mind that I don't have the original articles to hand and so I don't know the specifics we're dealing with here – the best thumb position for both exercises is the one that you're more comfortable with.

Don't worry too much about where your thumb is, but rather what does the exercise sound like when you play it? Legato should be smooth – so is it? If not, you'll need to modify your hand position a little to accommodate what's happening on the fretboard.

If you want to use your fretting hand fourth finger, do so. If you prefer the 'three finger method' for pentatonics, you might need to adjust things to make this work, especially at the bottom of the neck (Ex 8).

Part of practising should be having the confidence to make your own decisions about your style and, whilst you should be open-minded enough to take on board advice from teachers and other players, always filter any new information you come across to make sure that it suits your purposes.

Practice Makes Perfect

Dear Theory Godmother

How long do you think it should take for someone to become a good player in terms of practice? It's a question that the top players are rarely asked in interviews – how long did they practice before they could play without fear in front of an audience. Is there a rough guide or would you like to make a stab at an approximate estimate?

Len

I heard something interesting on this subject recently and, as it's almost impossible to give a precise answer to a question like this, it's probably good for me to share it with you.

It goes something like this: 'good' takes 1500 hours, 'outstanding' takes 10,000. Now let's look at this in domestic terms; it means that practising for an hour a day will take you around four years to achieve a 'good' level of capability. Practising the same amount and aiming for 'outstanding' would take a little over 27 years!

Obviously, if you up your practice time to four hours a day, this estimate would come down considerably, but you get the general idea and I think I'd accept it as a very approximate rule of thumb.

I think that whoever put this rough guideline in place originally was really saying that a player's overall ability is directly proportionate to the amount of time he or she puts into practising. I have spoken to many of the top players and nearly all have told me that they spent a good part of their adolescence with a guitar in their hands – Paul Gilbert told me that he lived in a small town when he was young and there was nothing else to do but practise when he got in from school – and when his parents became worried that he was spending too much time inside the house, he went outside and practised!

To sum up, if you dedicate as much time as you can to practising and playing, the results will soon begin to show. Don't worry about averages or aggregates – just aim toward being the best you can be.

Saddle Up

Dear Theory Godmother

In your opinion, would you say that fitting an under-saddle pickup to an acoustic is feasible as a DIY project? I'm reasonably adept at electronic wiring and low-level woodwork projects and I'd be interested to know if I could save a few bucks by installing a pickup myself rather than taking the guitar to a luthier.

Cal

No, no and furthermore; no. Seriously, this is a job for an experienced pro guitar tech as there are often very delicate additional jobs involved like increasing the diameter of the strap pin hole to accommodate the jack plug, drilling through the bridge to allow the feed from the pickup through to the body's interior and cutting away a section of the upper bout to house an on-board preamp, if the pickup concerned is of the type that requires one. In all honesty, I would approach a couple of luthiers and ask them what it would cost to install a pickup on your guitar – it might even work out cheaper to find a new instrument with the electronics pre-installed, but don't try and do it yourself as you could end up causing serious damage to your guitar.

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Future Publishing Ltd, 30 Monmouth St, Bath, BA1 2BW.

Tel: +44 (0) 1225 442244 Fax: 01225 732275

Email: guitar.techniques@futurenet.com

EDITORIAL

Editor: Neville Marten, neville.marten@futurenet.com

Art Editor: David Dyas, david.dyas@futurenet.com

Production Editor: Cliff Douse, cliff.douse@futurenet.com

Senior Music Editor: Jason Sidwell, jason.sidwell@futurenet.com

Consultant: Phil Hilborne

Music engraving: C Francis, J Brennan CD mastering: Adam Crute

CONTRIBUTORS

Steve Allsworth, Shaun Baxter, Jon Bishop, Charl Coetzee, Martin Cooper, Gianluca Corona, Adam Crute, Cliff Douse, Phil Hilborne, Martin Holmes, Scott McGill, David Mead, Bridget Mermikides, Roger Newell, Stuart Ryan, John Wheatcroft

Senior Editor: Julie Tolley

Creative Director: Robin Abbott

Group Senior Art Editor: Matt Hunkin

Editorial Director: Jim Douglas

ADVERTISING

Advertising Sales Director: Clare Dove, clare.dove@futurenet.com

Senior Advertising Sales Manager: Matt King,

matt.king@futurenet.com

Advertising Sales Manager: Andrew Tilbury,

andrew.tilbury@futurenet.com

Account Sales Manager: James L Esteve

james.esteve@futurenet.com

Account Sales Manager: Martin Hughes,

martin.hughes@futurenet.com

Account Sales Manager: Alison Watson, alison.watson@futurenet.com

Sales Executive: Jade Hargreaves, jade.hargreaves@futurenet.com

MARKETING

Campaign Marketing Manager: Charlotte Pratten,

charlotte.pratten@futurenet.com

Promotions Executive: Madeleine Umpleby

CIRCULATION

Circulation: Verity Travers, verity.travers@futurenet.com

Trade Marketing Director: Rachel Cock,

rcock@futurenet.co.uk

PRINT & PRODUCTION

Production Co-ordinator: Frances Twentyman,

frances.twentyman@futurenet.com

Head of Production: Richard Mason, richard.mason@futurenet.com

LICENSING

International Licensing Director: Tim Hudson,

tim.hudson@futurenet.com

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Publisher: Rob Last

Chief Operating Officer: Simon Wear

Chief Executive: Robert Price

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